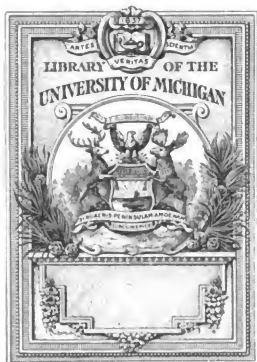


*The Reliquary and  
illustrated archaeologist,*

Llewellyn Frederick William  
Jewitt, John Charles Cox, John Romilly Allen



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THE RELIQUARY  
AND  
ILLUSTRATED ARCHÆOLOGIST.

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RELIQUARY  
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A QUARTERLY JOURNAL AND REVIEW

*DEVOTED TO THE STUDY OF THE EARLY PAGAN AND  
CHRISTIAN ANTIQUITIES OF GREAT BRITAIN; MEDIÆVAL  
ARCHITECTURE AND ECCLESIOLOGY; THE DEVELOPMENT  
OF THE ARTS AND INDUSTRIES OF MAN IN THE PAST  
AGES; AND THE SURVIVALS OF ANCIENT USAGES  
AND APPLIANCES IN THE PRESENT.*

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1902.



Wilmington Priory in the 18th century.

# *The Reliquary*

&

## *Illustrated Archæologist.*

JANUARY, 1902.

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### Wilmington: its Ancient Priory, Church, and "Long-Man."

THERE is an abiding aroma of antiquity about the Southdown Country which, if so be that the destructive or disfiguring hand of man can be averted, cannot but increase with the flight of "Time that antiquates antiquity itself." For among the South Downs are dotted little villages and hamlets, remote from railways, and so far off the beaten track that literally there is no highway through them, and the village street wanders hillwards, and, like Elijah's servant, "goeth no whither," shading off into mere cart and sheep tracks on the green gradients of the Downs. Such a one is the village of Wilmington, which lies along a declivity descending northwards from the hills towards the more level tract of country extending between Lewes and the Pevensey levels. On the highest part of this sloping land, shadowed by the Downs and embowered in trees, stands the little village church and the remains

## 2 *Wilmington: its Ancient Priory and Church.*

of the ancient priory. Beyond these the street lapses into lanes and paths, which lead up into the heart of the hills. One of these tracks, possibly, was that "grene strete" to which a long bygone vicar of the parish referred in his will, made in 1550, wherein he gave "to mendyng the hyeway betwixt the church of Wilmington and the grene street xlb."

The "hyeway" of Wilmington is bordered by cottages sufficiently substantial and not devoid of a certain picturesque variety. Long may this remain so; for, alas! the tendency nowadays is for a pretentious and ugly uniformity to usurp, with slate and stucco,



the place of the more humble and rural qualities of old red brick and mellow weather-tiling, post-and-panel work, and thatch. Not that Wilmington itself is in any danger of damage or decay, much of it being built with stone, the local builders, for the last three hundred years and more, having had at their disposal the dissolved priory as a stone quarry. Hence, as we wander up the village street, we see here a grinning gargoyle face or quoin of massive stone, there a piece of ancient walling incorporated bodily into some more modern fabric, and everywhere appear, utilised afresh, stones bearing the marks of Norman tools; while some such even lie incongruously by the wayside.

### *Wilmington: its Ancient Priory and Church.* 3

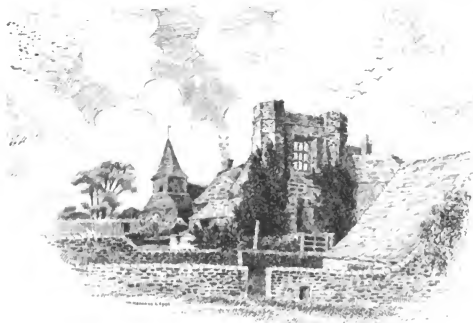
Many as are these ancient remains, many more, no doubt, are as yet hidden underground, waiting to reward research. Chance has disclosed not a few antiquities at different times. In 1861 numbers of bronze celts—those implements which were used before the discovery of iron—together with fragments of a sun-baked urn, were unearthed. On other occasions, brass Roman coins and “rose nobles” of Edward III. came once more into the light of day. More modern relics are to be seen in two cannon balls which top the gate-posts of a cottage garden—possibly mementos of the Civil War. Yet history does not connect Wilmington with any stirring event or episode of war. We only read that its priory once afforded entertainment to Eleanor, daughter of King John, and wife of the great Simon of Leicester, who lodged here the night before the fatal fight of Evesham. Nor can we expect a strange, eventful history from such secluded spots as are these Southdown villages. Only the chance which connected them with some great abbey, priory, or religious foundation served to save them from oblivion. Thus has it been with Wilmington.

Granted, soon after the Conquest, by Robert, Earl of Mortain, to that Norman abbey of St. Mary Grestein, which his father had founded, Wilmington became the seat of a colony of foreign monks. As early as the days of Domesday's compilation Mother Church appears to have absorbed the acres and the aptitudes of Wilmington, for that *Liber Censualis* tells us that “the Church of Battle has 6 rods of land there and 6 villeins with 4 ploughs and wood for 2 hogs”; while the Abbot of Grestein held 6 hides, in which “there is land for 9 ploughs . . . in demesne are 3 ploughs and 16 villeins and 10 bordars with 6 ploughs. There are 3 serfs.”

Neither church nor priory is mentioned, although the former was doubtless in existence, for its fabric shows many features of quite early Norman origin. The priory is of somewhat later date, and it is not known whether it was the erection of that Abbot of Grestein upon whom Earl Robert bestowed Wilmington, or of his successor. However this may be, the beginning of the twelfth century must have seen Wilmington already become a cell to the mother church of Grestein, its priory built, endowed with broad acres and peculiar privileges, and the seat of a colony of Benedictine monks. Thenceforth, for more than three hundred years, the abbots of this foreign house continued to enjoy no small profit from their inheritance in the fair land of England—an inheritance wider than Wilmington, including, as it did, lands in Willington and Westham, and the manors of Firle and of Beddingham (“the dwelling of the sons of Beada”), once the possession of King Alfred.

#### 4 *Wilmington: its Ancient Priory and Church.*

Nor were our priors and monks without possessions and privileges. They had "free warren," or right of chase, over their own manor and those of neighbouring Jevington and Alfriston; while from the River Cuckmere hard by and from their own fish-ponds they could obtain abundance of fish. Their barns and storehouses, too, were erected on no exiguous estimate, if we may judge from the size of the great barn still in use on the farm and if we err not in attributing it to their foundation; for in length it measures 205 feet and in breadth 85 feet. Under their successors it may have become one of those tithe barns which were formerly to be found in so many villages. In the tithe barn at Helton, Cambridge-



Wilmington Priory and Church

shire, was a stone seat at one end to which the elders of the community were wont to resort as to a council chamber. In one at Bromsgrove the great Mrs. Siddons made her first appearance as an actress.

But to come back to our well-endowed Benedictines. In the time of Edward I. the return to a writ of military service credits the "Prior of Wolmington" with twenty librates of land "et amplius," or more than 1,040 acres. He had, too, "in proprios usus," the churches of Wilmington, East Dean, and Westham. But the things of this world are transitory, and the prior and monks were destined to disestablishment and disendowment after no very long enjoyment

of their possessions, for, after suffering a temporary confiscation at the hands of the second and third Edwards, the priory was finally annexed by Henry IV. when warring with France. By Henry V. license was given to the Dean and Chapter of Chichester to purchase the priory, then valued at 240 marks; and with them it remained until Queen Elizabeth bestowed it upon Sir Richard Sackville, from whose descendants it ultimately passed into the Compton and Cavendish families.

How little did Earl Robert, "a man of crass and dull intellect" (as William of Malmesbury calls him), albeit the lord of 800 manors, foresee the fate of this, his gift to his father's church; how little did the proud abbot who raised his priory in this pleasant land dream that it was destined to become the heritage of heretics?

To-day the little that remains of this ancient building has resolved itself into a farmhouse. Such parts of it as have escaped the destructive agencies of man and time are of various periods, ranging from the Norman to the Tudor styles. Of the former, the crypt preserves the oldest and the best-conditioned example. It is 25 feet square, and is divided into four equal parts by four semi-circular arches, which spring from a low, hexagonal central pier, and have their terminations in the walls. Each of these compartments is crossed by two semi-circular groins, which intersect diagonally. Those which arise from the corners of the cellar spring from semi-cylindrical piers having capitals with plain, round mouldings, and they terminate in the central pier. The other four groins are without either piers or corbels, being inserted into the walls. On the floor above, one of the rooms is conjectured to have been the chapel, and Horsfield, in his *History of Sussex*, states that its "Gothic windows" had only recently been removed.

What is now the scullery of the farmhouse has evidently been very much altered from its original state and function. In its north-west corner may be seen a circular capital with torus mouldings, the whole of its sub-structure, whether a cylindrical pier standing separate or engaged, being cut away. In the wall east of this projects part of a polygonal pier, in its whole length, having a capital of Early English character. The faces of this pier are hollowed or concave on section, as in the piers of the neighbouring church of Alfriston. In the south-west corner of the farmhouse is another room having ancient features. It has a stone roof with chamfered groins which spring from corbel heads of human form, rather naturalesque than grotesque in design, with another stony face looking down from their intersection. This room is said to have been the entrance hall. Its massive walls, five feet in thickness,

## 6 *Wilmington: its Ancient Priory and Church.*

and its solidly-constructed roof, seem well capable of supporting the room above, which is floored with no less substantial material than brick.

The most striking feature of the priory now upstanding is the entrance gateway, with its polygonal flanking towers and large mullioned central window above the segmental-headed archway. All this is of comparatively late date, being evidently of the Tudor period.

More than this, there is little to be said as to the original form of Wilmington Priory that would not be largely conjectural. Not only is all knowledge of its elevation wanting, but its very ground plan is covered over and obscured by subsequent destruction, radical alteration, or neglect.

The Parish Church of Wilmington stands hard by the north side of the priory—an ancient, unpretentious building, with no striking features to arrest attention. It consists of a chancel and a nave, having on its north side a chapel and a porch; on its south side what may be either a chapel or an aisle, which has evidently undergone so much alteration as to make its original form a matter of some uncertainty. At the west end there is a bell turret with a shingled spire. It contains three bells, the oldest of which is inscribed: "William Hull made mee. 1677."

The entrance to the church is through the porch on the north side of the nave, a stone structure having an outer doorway of "restoration" Norman style, the inner doorway being of the Early Pointed period. Near it is the font, square in form, supported on a thick central column, with slender pillars at its angles.

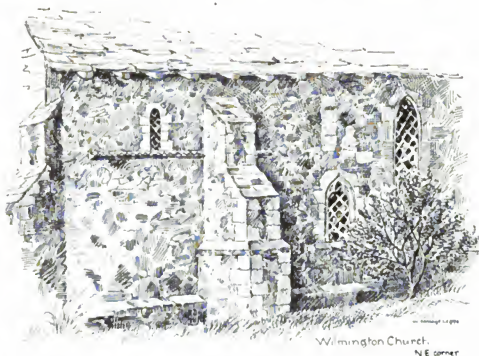
The chancel is lighted by six windows. At the east end is one of the Perpendicular period. A small Norman window, with a very wide splay, is seen in the north wall at its eastern end. Immediately under this window, in the outer wall, is an indented string course, which extends from near the eastern buttress towards the west, where it is cut into by the median buttress of the chancel wall. West of this Norman window is a very good specimen of those low side windows whose precise function is so much debated. It has an ogee head (above which, in the outer wall, is a stone carved with a rude bas-relief of the Virgin and Child), and a semi-circular inner arch. From the lower limit of its glazing the masonry slopes downwards and inwards to a flat sill, occupying half the thickness of the three-foot thick wall, and rather less than two feet above the ground. Between this window and the chancel arch is a high-placed, long, ogee-headed window having a similar sill.



## *Wilmington: its Ancient Priory and Church. 7*

In the south chancel wall are two very dissimilar windows, the most easterly-placed being Norman, like its opposite neighbour. The other window, to the west, is a very ugly, two-light Perpendicular insertion. On the outside of this wall the indented string course has disappeared, save from near the sill of the little Norman window.

The chancel arch is of Early English character, each pier being composed of three slender engaged columns. The rood beam still remains, and the rood screen was in existence in 1794, but has now disappeared, together with all traces of stairway or loft. On either side of the chancel are the remains of that somewhat unusual



structure, the bench-table, or low stone seat, which extended around ancient chancels. At the south-east of the nave is the pulpit, of old carved oak, in the Elizabethan style. An Early English plainly-chamfered arch leads from the nave into the north chapel, the north wall of which has a window with a semi-circular head. It is glazed with coloured glass, having a figure of St. Peter (to whom, in conjunction with St. Mary, the church is dedicated) in the centre, surrounded by a border of butterflies and bees, and is apparently eighteenth century work.

The nave, which, together with the chancel, has an old open-timbered roof, is lighted by Perpendicular windows in the North and South walls; in the West by a two-light window of apparently

## 8 *Wilmington: its Ancient Priory and Church.*

Decorated period, but its head has evidently been lowered and otherwise altered. The so-called south chapel is divided from the nave by two bays of Early English arches and sub-arches, with chamfered edges, which arise from a central cylindrical pier, the east and west piers being semi-octagonal, engaged to the walls. The two windows in the South wall of this chapel or aisle are Early English lancets, with broad splays, and sills about nine inches below the lower limit of the glazing. The east wall is pierced by a long Early English lancet.

In the west wall is a pointed arch, now blocked, having within it a pedimented monument of Jacobean design, which, by its heraldry—for the inscription has disappeared—must be assigned to that once-important family of Culpeper, several members of which are said to have been buried in this church. From an early period the Culpepers occupied no small or undistinguished place in this county, and in the seventeenth century Philipott, Somerset Herald, speaks of no less than twelve knights and baronets of that race as being alive at one time. To-day it is as "extinct as a fire among thorns," its very name being forgotten, or preserved, perchance, from oblivion only by the title-page of the *Herbal* (a copy of which, curiously enough, I have seen in a Wilmington cottage), or by its casual occurrence on a sepulchral slab. This slab, which bears the date 1694, lies in the floor of the South aisle, near the monument aforesaid, and is inscribed to the memory of "John honey Esq. . . . married only to Anne daughter of Sr Thomas Culpepyr Kt. of Folkington." This Sir Thomas was probably the "nephew Culpeper of Ffokington" to whom Thomas Culpeper, of Wilmington, in his will, dated 1602, left "a ringe of gold, value £3 6s. 8d., with this posey to be graven at the outside of the ringe, round about the knob, viz., 'Non te deservi sed presto.'"

The family of Honey was also one which had some long connection with Wilmington. A certain John Honye was a legatee under the will of Henry Marshall, "prest, vicar of Wilmyngton," before referred to, whereby he benefitted to the extent of "xxd." This chapel—which I prefer to regard rather as an aisle—although now under one roof with the nave, originally had a separate roof of its own, if we may so conclude from the survival of the corbel stones which once apparently supported the wall-piece timbers or the tie beams. Looked at altogether, it is evident that this chapel or aisle has undergone considerable alterations from its original state. At one time, no doubt, the arch in the west wall which now contains the Jacobean monument was patent, and served either as a doorway or as a pierced internal buttress, as in the neighbouring church of

*Wilmington: its Ancient Priory and Church.* 9

Jevington, where an arch extends across the aisle between its wall and the central pier of the nave arcade. In that case, probably this aisle extended the whole length of the church; possibly, too, the monks' cloisters entered it at right angles at the south-west; for there is a certain suggestive similarity between the piers of this aisle and the remains of like structures in what is now the scullery of the priory farmhouse.

In the churchyard, on the North side of the church, stands a magnificent yew tree, which for size and age is second to few, for picturesqueness, to none, in the county. At a casual, middle-distance view it has the appearance of being two trees, but on closer inspection it is seen that about two feet from the ground its trunk divides into



The Wilmington Yew

twin trunks. Near the ground this yew measures 23 feet in circumference; at its origin each twin trunk is 15 feet round. From the force of the prevailing south-west winds, which hereabouts blow for five days out of seven, its branches towards that quarter are bare, and bend over towards the north-east, their picturesque curves standing out clear, though commingled, against the deep green mass of foliage. Who shall say how old this tree may be? Possibly it is older than the church itself; for some writers have conjectured that as it is an established fact that from early times yew boughs were used to decorate the churches at the great feasts, so it may have come about that the first builders of the churches may have sought to raise them near some already well-grown yews,

## 10 *Wilmington: its Ancient Priory and Church.*

in order that they might have ready to their hands trees sufficiently advanced in growth to afford a supply of evergreen for holy uses — trees, too, which would be both consecrated and protected by the sacred enclosure of the churchyard.

In addition to its ancient church, its venerable yew, and the ruins of its priory, Wilmington prides itself upon the peculiar possession of its "long man." This is a figure cut in outline on the steep green hillside which backs the village, a human form of ample area and ambiguous antiquity. In each hand he grasps a staff and his steps are turned towards the rising sun. Hence, some have imagined him to represent a pilgrim. A drawing in the Burrell MSS. gives him a rake in the right hand and a scythe in the left, and fills in, too, such details (which he now lacks) as eyes, and nose, and mouth. Considerable is the difference of opinion as to the origin and age of this relic of old times. Lower, in his *History of Sussex*, follows Horsfield, who attributed it to the "illness of the lazy monks" of the priory hard by. On the other hand, a more learned writer, Dr. Phené, considered it a Druidic relic, having its origin in one of those gigantic figures of wicker-work which Caesar describes as having been filled with human beings, and which, "being set on fire, the men perish, enveloped in flames." Evidently it is more probable that such figures were enclosed areas of ground, walled with wattles, rather than those fearful and wonderful erect figures depicted in the history books of our childhood, which, obviously, when set fire to, must immediately have collapsed and most of the victims enabled to escape. On the other hand, in support of Lower's and Horsfield's opinion, it is noteworthy that the similar figure at Cerne-Abbas, in Dorset, is close to the site of a former monastery of Benedictines. Nor does the fact that these figures are unclothed necessarily negative their construction by "lazy monks." Indeed, our Wilmington giant may possibly be a monkish representation of Adam (to whom, indeed, the rake and scythe of the drawing in the Burrell MSS. would be peculiarly appropriate), for it was an accepted belief in mediæval days that the parent of the human race was of gigantic stature. We do not read, however, that he was credited with such an altitude as the 180 feet of the Cerne-Abbas giant, or the even greater stature of 230 feet, which is the height of the "long man" of Wilmington.

But we must leave this question for future explorations to decide upon, and now bring to an end our inadequate account of beautiful and interesting Wilmington.

W. HENEAGE LEGGE.

## The Sampler: its Development and Decay.

ALL samplers have a certain well-defined interest attached to them as relics of a branch of feminine industry which has been practically extinguished by the sewing machine and the education code combined; but the most attractive, whether regarded from an antiquarian or an artistic point of view, are those long, narrow, elaborately-wrought specimens produced during the seventeenth and early eighteenth centuries. That samplers existed in the sixteenth century, allusions in literature prove; but no dated one of that period is known. An indirect result of the Exhibition of Samplers and Embroidered Pictures, held at the Fine Art Society's Galleries, in the Spring of 1900, was the bringing to light of many interesting old samplers, but not one among them bore an earlier date than 1648, and, strangely enough, two dated this identical year were shown at the Exhibition, while a third is in my collection. I possess, however, a sampler of coarse, brownish linen canvas, with curious detached patterns worked in silks and gold thread on it, that certainly impresses one with the idea that it may be truthfully assigned to the end of the sixteenth century, if not earlier. This sampler, which bears the shield of the Chichester family, and the initials "M. C.," was, indeed, illustrated as an Elizabethan example in Mr. Marcus B. Hinsh's *Samplers and Tapestry Embroideries*, but the fact remains that it is not actually dated.

The earliest samplers we know of were obviously intended to serve as pattern-rolls pure and simple. They are generally long, narrow strips of linen, fine or coarse, on which the designs are arranged in horizontal bands, and a great variety of stitches is introduced, the lower end of the strip being often devoted to beautiful patterns of cut and drawn work and lace, of which, indeed, some samplers are entirely composed. The lettering, which is so important a feature in more modern samplers, is restricted in these older ones to a single insignificant alphabet, and even this is not inevitable. There is no enclosing border; indeed, there is rarely space for it.

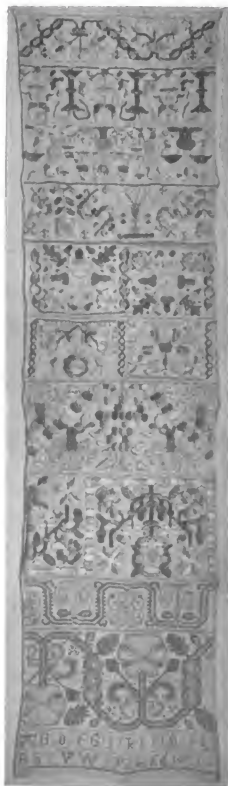


Fig. 1.—Sampler dated 166t.

a seventeenth century sampler seldom measuring more than seven or eight inches in width, although its length may amount to as much as a yard. To this rule, there are, however, exceptions, a few of the early lace samplers being very small squares.

In some specimens the patterns do not all face the same way, but starting from the centre are worked towards each end a plan adopted by the embroideress of the beautiful sampler shown in fig. 1. This sampler is dated 1661, and bears a strong resemblance to the one dated 1660, which was described by the late Miss Florence Peacock in her article on "Samplers" in vol. iv. of *The Reliquary* (page 181). The sampler illustrated here measures 28 ins. in length by 7 ins. in width, and, although there is less extremely fine work in it than is displayed by some of its contemporaries, the patterns are bold and effective, and the colouring, which is perfectly fresh, is exceptionally rich. The designs include the curious and interesting one representing grotesque, dwarfish figures holding some unrecognisable objects in their hands, which, together with the pattern of peculiar curved forms and conventional flowers above it, is found on the majority of seventeenth century samplers. The origin and symbolism of



Fig. 2.—Portion of border of Italian Towel. Date sixteenth or early seventeenth century.

#### 14 *The Sampler: its Development and Decay.*

these designs have caused some discussion and speculation, as they are met with in no contemporary English embroidery. Recently, however, I obtained some fragments of Italian towels or table-covers of the late sixteenth or early seventeenth century, the borders of which are worked in red silk with patterns that markedly resemble the mysterious bands on our English samplers, a similarity illustrated here by fig. 2, reproduced from the Italian towel, and fig. 3, which shows a section of the sampler illustrated in fig. 1. This resemblance, which is too decided to be merely coincidental, leads me to believe that the English sampler

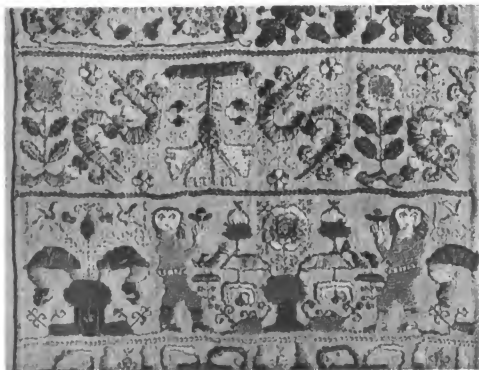


Fig. 3.—Section of Sampler dated 1661 (Fig. 1), showing pattern resembling those of Italian Towel-border (Fig. 2).

had an Italian origin—a theory which seems to be supported by the lace and cut work so frequently introduced in it, as lace samplers were certainly in use in Italy at a very early period. A fine example of a rather late cut work sampler is in the Victoria and Albert Museum; it is signed "Elizabeth Mackett," and dated 1696.

The long samplers were not intended to be framed as wall ornaments, but were kept for reference purposes alone. A few still remain mounted on vellum cylinders or, as in the case of the sampler shown in fig. 4, on a little roller made of hay wrapped



round with tough paper. This sampler measures 2 ft. 10 ins. long by 10½ ins. broad, and is dated 1694. It was purchased in Herefordshire, but the florid letters and the scattered arrangement of the patterns suggest a northern origin, such ornamental alphabets and bold detached conventional designs being all but invariably found on Scottish samplers. The emblem of the Key and the sacred monograms further suggest that it was worked by a Roman Catholic. The Key is introduced in the designs of the majority of Continental samplers, old and modern, and I have also noticed it in those worked in Ireland.

Fig. 5 represents a sampler signed "Elizabeth Adm" (*sic*), but lacking a date. Its style, however, indicates that it was worked some time during the last twenty years of the seventeenth century. Many of the well-known patterns—the acorn, Indian pink, and bird and pine-apple among them—appear in it, and they are worked chiefly in satin and "bird's eye," or eyelet stitches, a small band of drawn work finishing off the lower end. The ground is a rather



Fig. 4.—Sampler dated 1694.

16 *The Sampler: its Development and Decay.*



Fig. 5.—Undated Sampler (late seventeenth century).

loosely-woven brownish linen, and the silks are soft and only slightly twisted, their predominating colours being green and pink. The sampler measures 20 ins. by 8 ins.

It will be noticed that none of these five samplers have any verse or inscription on them beyond alphabets, and initials or names of the worker. The fashion of embroidering moral aphorisms, verses and texts on samplers did not "come in" until quite the end of the seventeenth century, the earliest inscription of any length being on a sampler dated 1686, in the collection of the late Mr. Andrew Tuer. This particular inscription appears on several early samplers in my own collection. It is, of course, a well-known old book rhyme.

## *The Sampler: its Development and Decay.* 17

One version is as follows :—

“Look well to that thou takest in hand,  
For Learning is better then House or Land;  
When Land is gone and Money is spent,  
Then Learning is most excellent.”

A curious verse on a sampler worked by Sarah Shepard, 1703, runs thus :—

“The Loss of a Child is much, but  
The Loss of a Husband is more ;  
And the Loss of Christ is such  
As no Man can Restore.”

Later on sampler verses of an extremely didactic type became popular, and of these the following are typical examples :—

“Religion and Duty happy I am taught,  
And Needlework to this Perfection brought ;  
To read the Scriptures and my Neighbours love,  
In hopes to gain those heavenly joys above,  
Elizabeth Bensley, 1799.”

“Pray let the Needle claim some little share,  
With shades of silk to copy Nature fair,  
That the young Fair one may her Sampler make  
A Pleasing picture for her Parents' Sake,  
Sarah Bush, aged 11, 1791.”

“Better by far for me,  
Than all the Simpler's art,  
That God's Commandments be  
Embroider'd on my Heart.  
Mary Cole, 1759.”

“To your Instructor's rules attend,  
And every moment strive to mend ;  
With care obey your Parents' laws,  
Such Children merit great Applause ;  
Knowledge and Virtue when combin'd  
Give Lustre to the Female mind.  
Harriot Chaston, aged 10, 1824.”

At the time Harriot Chaston's sampler was worked, however, verses of this type were being superseded by lengthy excerpts from the Bible or entire hymns, many samplers consisting of nothing more than half-a-dozen verses of a hymn enclosed by an insignificant border.

The last sampler illustrated (fig. 6) is of a scarce kind. One of the same type, dated two years earlier, was lent by Mrs. Longman to the Sampler Exhibition. That depicted here is in my possession, and I have not so far heard of a third. The ground is the yellowish linen that first came into vogue for samplers about 1700, and the exquisitely fine stitchery is executed entirely with white thread. Some parts of the open patterns are drawn-work, *i.e.*, only a portion of the threads of the linen is removed, the remainder serving as a

## 18 *The Sampler: its Development and Decay.*

basis for the lace stitches, but in most places the linen is cut completely away, and the round or square holes so formed filled up with the fine, close needle lace, known as "hollie" or "holy" point, which was so much used to ornament christening caps of the seventeenth and eighteenth centuries. The tiny hollie-point rounds in this sampler are almost exactly reproduced in the crowns of some



Fig. 6.—Sampler of lace and drawn-work. Dated 1728.

caps in my collection. The sampler, which is one of the earliest to display an encircling border, has "Vrsula Slade, 1728," worked—also in lace stitches—in one of the squares at the right-hand side. Three crowns and the letters "S. T. M." appear above the name and date, but the meaning of these is not altogether obvious. The sampler measures  $8\frac{1}{2}$  ins. by  $8\frac{1}{4}$  ins. only, so it is easy to realize how fine the work is.

## *The Sampler: its Development and Decay.* 19

As has been stated in the descriptions, all the samplers illustrated are worked on linen. The woollen "tammy," or sampler cloth, was not used before 1730 or thereabouts, and had it never been introduced the world would have been the richer by a good many samplers, for the woollen stuff not only fell a prey to moths, but soiled quickly, and shrunk and puckered when any attempt was made at cleaning or washing. About the middle of the eighteenth century, soon after the introduction of this wool "tammy," the sampler began to develop its pictorial side. It became shorter and wider, the bands of boldly-drawn decorative patterns worked in various fine stitches were replaced by repeated alphabets, numerals, and verses, enframed by a commonplace border, done, for the most part, in the quickly-executed cross-stitch. By-and-by, houses and gardens, queer representations of Adam and Eve in Paradise, the Spies returning from the Promised Land, and Solomon's Temple, appeared in the design, any odd spaces being filled up with flower-pots, ships, wind-mills, strange birds and beasts, hearts, crowns, and, in many cases, the initials of the various members of the worker's family. By the opening of the nineteenth century the sampler had lost nearly every trace of its original form; it was no longer the useful and valuable substitute for the printed pattern book, but a mere schoolgirl's show-piece to hang in the best parlour. Samplers were occasionally worked as souvenirs of particular events, as well as in memory of departed relatives and as tokens of affection. I have in my possession samplers worked "In Memory of a Beloved Sister" and "In Memory of a Parent," the designs of each including, besides a long set of lugubrious verses, funereal urns, and cherubs with crowns. A sampler dated 1793 bears the inscription: "Remember the Giver. Elizabeth Villers, Coventry, To her Aunt"; while one singular example displays the multiplication table worked in black silk, with this legend below:—

"Be Humble, Learn thyself to Scan;

Know Pride was never made for Man.

Mary Hulton, Kincardine, July 11, 1822.

Scotland hails with Joy the Visit of her Sovereign.'

The connection between the multiplication table and George IV. is not exactly apparent!

Many samplers of the early days of the nineteenth century are mere lists of names, with dates of birth, and sometimes of death, but these, save to the workers' descendants, are not interesting. Much more so are the various kinds of very small and otherwise uncommon samplers, for the making of which there seems to have been a fancy between the years 1790 and 1810 or thereabouts.

## 20 *The Sampler: its Development and Decay.*

Tiny samplers were worked to serve as watch-papers or for mounting as pocket pin-cushions, or needle-books, and many of the usual rectangular shape were extraordinarily small. Three in my own collection measure respectively 3 ins. by  $2\frac{1}{2}$  ins.; 4 ins. by  $3\frac{1}{2}$  ins.; and 4 ins. by  $3\frac{3}{4}$  ins. The last, although the largest of the three, is the most remarkable, owing to the amount of work introduced in it.

I have one sampler of the fanciful type alluded to above, which is in the shape of a "housewife" or "tidy," *i.e.*, a long, narrow strip of linen bound with ribbon, and supplied with pockets for cotton, needles, etc. It is covered with the familiar devices—human figures, houses, ships, birds, beasts, and flowers—and has the name of the worker and the date ("Mary Ann Crake, 1801") at the lower end; while at the back is this much mis-spelt inscription: "Mary Ann Crake is my name, and in my youth i work the same, and by my work you may plany se wot care my mother take of me."

Samplers continued to be worked until the middle of the nineteenth century was past, but these comparatively modern ones are beneath contempt in all respects. They are coarse and crude of colouring, and their patterns—what there is of them—are hopelessly inartistic and clumsy. Of late some attempt has been made to revive the working of fine samplers, but in spite of encouragement by prizes, the result does not appear to be very promising.

R. E. HEAD.

*Note.*—Since writing the foregoing article I have obtained a small lace-work sampler, dated 1643, that is, five years earlier than any specimen previously known.—R. E. H.

## Swanscombe and Stone : some Archæological Memoranda.

THE northern part of Kent near the banks of the River Thames has many features which deserve notice, but beauty of scenery can scarcely be reckoned among them. A regiment of chimney shafts, extending for some miles along the water side, tends to impart to the atmosphere a misty and mournful appearance, somewhat depressing to those who are familiar with the luxuriant trees and rich pastures of the neighbouring Darent Valley. The factories, too, have had the natural effect of attracting around them a population equally remarkable for its rapid increase and obvious abstention from the use of soap and water.

One would naturally expect to find in a neighbourhood so much given up to commercial pursuits few, if any, traces of ancient buildings; but this, as far as the country about Dartford and Gravesend is concerned, is certainly not the case. Notwithstanding the changes which have taken place in consequence of digging for chalk on a very large scale, and providing habitations for many workmen, it is remarkable to find so much of old-world interest still remaining, and in these notes it is proposed to draw attention to some of the chief of them.

One compensating advantage which has resulted from chalk digging is the discovery of many palæolithic implements in the drift-gravel, particularly in the neighbourhood of Swanscombe and Greenhithe. The gravel forms an upper "terrace" in the Thames Valley, ranging from 90 to 100 feet above the level of the river, and perhaps from 10 to 15 feet in thickness. In order to obtain the underlying chalk without any admixture of gravel, it is necessary to cut the latter back and remove it. In the process of doing this during many years past a very large number of palæolithic implements and flakes have been discovered. In the year 1888, however, there were found in the gravel, at a depth of about eight feet from the surface, some human remains, which have been considered by some to be the bones of a man who lived in the Palæolithic Age.

The skull and other bones, which were called, in reference to the place of discovery, the "Galley Hill Skeleton," were made the subject of a learned communication to the Geological Society<sup>1</sup> by Mr. E. T. Newton, F.R.S. Unfortunately, this paper was not read

until 1895, and although there does not seem to be any particular reason why the remains should not have been those of a Palæolithic man, the evidence was by no means conclusively against the theory held by some that they belonged to to an interment of a later period.



Fig. 1.—Palæolithic implement, Swanscombe, Kent.  
(Actual size 5 ins. by  $3\frac{1}{4}$  ins.)

Of the true Pleistocene age of these high-level gravels there is no doubt, and the large numbers of flint implements found in them afford incontestible proof of the presence of man in the watershed of the Thames at or before the period of their deposition; but it must be admitted that without clear evidence showing that the gravel above the bones was undisturbed, the chances seem in favour of the theory that it was a subsequent burial.

So numerous are the Palæolithic implements in the gravel that the workmen regularly put them by in order to sell to collectors who visit the pits. Without the assistance of the workmen, however, it is not difficult to find a good many flakes and occasionally a few implements. Upon a recent visit the writer discovered about twenty specimens in the gravel pits, and two which he acquired by purchase are

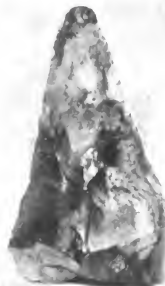


Fig. 2.—Pointed end of a Palæolithic weapon, Swanscombe, Kent.  
(Actual size,  $4\frac{1}{4}$  ins. by  $2\frac{1}{2}$  ins.)

<sup>1</sup> *Quarterly Journal of the Geological Society*, L.I. 505, &c. Dr. Munro, *Prehistoric Problems*, 1897, pp. 141-150.



represented in the accompanying photographs. Of these, perhaps the chopper-like tool (fig. 1) is the more interesting. It is roughly ovoid in outline; the side shown in the photograph is convex, and the other side is concave. The cutting or chopping edge has been produced by a larger number of blows than one often finds, and these have been administered in such a way on each side as to produce a series of serrations, some of which remain in a fairly complete condition. The implement is so shaped as to fit the hand exactly. Some of the ridges on the convex face have been subjected to a slight amount of drift wear, but the concave side bears no such traces. It is clear that the implement has lain



Fig. 3.—Stone Church, near Dartford, Kent. View from the South.

at the bottom of the flood of water which brought along the finer gravel, and so produced the abrasion on the convex side. The flint bears a superficial colouring of a rich ochreous-yellow tint.

The other flint (fig. 2) of which a photograph is given is only a portion of an implement of a much less rare type. It is the pointed end of a well-made almond-shaped implement. The complete thing was perhaps about twice the length of the part which remains, and must have been an ugly weapon for fighting purposes in the hand of a strong man.

The recent fracture which has broken the implement is not much to be regretted, because it shows the character of the flint within

—always an important point and worthy of notice. In this case we find that the flint has undergone considerable structural alteration. The toughness of the flint has gone, and the stone possesses so many rudimentary cracks that it would not be difficult to develop them and break the implement into pieces with the fingers. Probably the implement was broken as we now see it by a fall out of the side of the gravel bed. If any doubt arose as to the genuineness of these implements it would be at once dispelled by the structural alteration of the flint. It would be impossible to make anything like an implement out of such decayed material, and equally impossible to simulate this unquestionable work of great age.

Within a quarter of a mile of Greenhithe Railway Station, from which the gravel beds may be conveniently approached, is Stone



Fig. 4.—Arcading in Chancel, Stone Church.

Church (fig. 3), unquestionably one of the finest parish churches in Kent, which is saying a good deal of a county which is famous for its fine old churches. No one who possesses in the smallest degree the power of appreciating beautiful architecture can enter this church without being impressed with its beautiful proportions and graceful ornament.

The situation has been well chosen, but unfortunately even the immediate surroundings have been somewhat mutilated by the ubiquitous chalk-pits. The church stands upon a small hill overlooking a fine piece of the Thames Valley. Perhaps it is from this circumstance that it has received its popular sobriquet, "The Lantern of Kent." Reginald Scot, in his *Discovery of Witchcraft*, mentions it, and explains that it is so called because it is as light (in weight,

and not in brightness) at night as at noonday. The great height of the chancel roof, considerably above that of the nave roof, is one of the most striking of its external peculiarities. Another is a beautiful north doorway, richly carved with what seems to be a mixture of Norman and Early English ornament. Opinions vary as to the reason of this mixture of forms, some antiquaries holding that it is an example of survival, others that at least some of the stones of which the ornamental part of the doorway consists have



Fig. 5.—Swanscombe Church, Kent. View from the West.

been brought from an early building and incorporated with the Early English work. The interior of the church is lofty and well lighted, and many of the architectural features, particularly the arcading in the chancel (fig. 4), the slender shafts, and the windows are unusually fine. Unfortunately it is not possible by means of photography to give anything like an adequate idea of these features, but the reader may be referred to the excellent paper on the subject

contributed by Mr. G. E. Street, F.S.A., to the third volume of *Archæologia Cantiana*. Mr. Street places the date of the work between the years 1251 and 1274. He says:—"For a village church its character is unusually sumptuous and ornate; and perhaps there is no example of any First-pointed building in England in which the grace and delicacy which characterize the style have been carried to greater perfection. It is impossible, indeed, to speak too highly of the workmanship or of the design of every part, and close



Fig. 6.—Double-splayed Saxon Window, Swanscombe Church.

as is its similarity in many points to our glorious abbey at Westminster, it is a remarkable fact that in care and beauty of workmanship the little village church is undoubtedly superior to the minster."<sup>1</sup>

Swanscombe Church (fig. 5), which lies about two miles to the east of Stone, is for another reason one of Kent's celebrated churches. In the tower is an excellent example of a double-splayed Saxon window

<sup>1</sup> *Archæologia Cantiana*, III., 112.

constructed of Roman bonding tiles (fig. 6). Probably these were derived from some ruined Roman building, just as those at Darenth were procured from the Roman villa there.

Swanscombe is deservedly regarded as one of the most interesting spots in Kent. It is connected very closely with the story of the freedom and the peculiar privileges of the men of Kent, and was the scene of one of the most remarkable events which ever happened in the kingdom. Here it was that the men of Kent, under the leadership of Archbishop Stigand, met the Norman Conqueror, demanding the continuation of their ancient rights as the price of their submission to his rule. The story is so well told by Lambard in his *Perambulation of Kent* that we cannot do better than quote his words:—

"But Stigande, the Archebishop of Canterbury, and Egelsine, the Abbat of saint Augustine's perceaving the daüger, assembled the countrie men together, and laide before them the intollerable pride of the Normanes that invaded them, and their own miserable condition, if they should yelde unto them. By whiche meanes, they so enraged the coñmon people, that they ran forthwith to weapon, and meeting at Swanscombe, elected the Archbishop and the Abbat for their captaines. This done, eache man gotte him a greene bough in his hand, and bare it over his head, in such sort as when the Duke approached, he was muche amased therewith, thinking at the first, that it had been some miraculous wood, that moved towards him: But they as soone as he came within hearing, cast away their boughes from them, and at the sound of a trumpet bewraied their weapons, and withall dispatched towards him a messenger, which spake unto him in this manner: 'The commons of Kent (most noble Duke) are readie to offer thee, eyther peace, or warre, at thine own choyse, and election: peace with their faithfull obedience, if thou wilt permit them to enjoy their ancient liberties: warre, and that most deadly, if thou deny it them.'

"Now when the Duke heard this, and considered that the daunger of deniall was great, and that the thing desired was but smal, he forthwith, more wisely than willingly, yealed to their request: And by this meane both he received Dover Castle, and the Countrie to obedience, and they only of all England (as shall hereafter appeare) obtained for ever theyr accustomed privileges."

In spite of the chalk pits and the cement works in this district, sufficient remains of antiquity may be found to occupy the whole of a long summer's day, and it would not be easy to suggest another locality equally near London which could furnish attractions of such a varied and remarkable character.

GEORGE CLINCH.

## Human Bone Instruments.

**I**T is interesting to note the uses to which animal bones are sometimes put after life is extinct, and more particularly human bones. In various parts of the world we find musical instruments and domestic utensils, etc., made of human and other animal bones. The examples here shown come from the



Fig. 1.—Skull Cup and thigh-bone Trumpets from Tibet.

highlands of the Himalaya Mountains and from the deserts of South Africa.

Each of the trumpets in fig. 1 is made from the thigh bone of a Lama (or Tibetan Buddhist priest), by boring a hole through

it; the mouth end is bound with brass wire, more as ornament than for any other purpose, while the other end has a parchment stretched partly over it. The other specimen is mounted with copper and inlaid with turquoise beads. These trumpets or horns are used for expelling evil spirits, for calling to prayer, and when blown long and loud, in order to bring rain, and for various other purposes. No matter how unsuccessfully, they are still blown by these religious, simple and ignorant people. The Tibetans use a top section of a Lama's skull for making a drinking vessel, to serve as a kind of "loving cup." The one depicted in the centre of fig. 1 measures  $7\frac{1}{4}$  ins. across one way by  $5\frac{1}{4}$  ins. the other.

The Tibetans also make their drums or rattles of two human skulls, fastened together, and with skin stretched over the open surfaces. Two strings with knotted ends (or sometimes with small



Fig. 2.—Tibetan Skull Drum.

Fig. 3.—Brass Drum.

pieces of lead bound round with cloth) are used as strikers (see fig. 2). The drum is held in the right hand and shaken violently from right to left, and *vice versa*, the strikers hitting the centre of the parchment each time, and so causing a loud rattling noise. The size of the skulls across is  $6\frac{3}{8}$  ins.

The two objects in figs. 3 and 4 are interesting as showing the survival of the old original skull form of drum. The one on the right (fig. 3) is made of brass, covered with a stretched skin, and inscribed with Tibetan characters; while that depicted in fig. 4 is of wood, rather more conventionalized than the skull prototype, although the diameter is exactly the same— $6\frac{3}{8}$  ins. Both of these specimens have ornamental sashes attached, made of pieces of coloured cloth, and decorated with cowrie shells, glass beads, and

tiny brass bells. These, when shaken, give out a jingle, and together with the beating of the drum itself make quite a weird sound. Necklets and rosaries are made from human skull bones in Tibet.

Then, if we turn to the vast solitudes of barbarian Africa, we find some tribes ornamenting their war drums with skulls and lower jaws, of course taken from their slain enemies. In the example shown in fig. 5, the beater itself is a human shin bone, and besides the two human skulls it is ornamented with a string of cowrie shells and pieces of fibre. This specimen came from Dahomey, and was used at their religious war dances.

In the next illustration (fig. 6) is shown an Ashantee war drum, ornamented with a number of human (nine) lower jaws. From the same part of the world come war horns made of elephants' tusks, which are ornamented with human lower jaws fixed on with split cane.



Fig. 4.—Tibetan Wood Drum.

The lower jaws of sheep and goats are hung round the neck by some Kaffirs as charms.

Some tobacco pipes are made from bone, the stems being furnished by the leg bones of the albatross. In New Guinea, daggers are made from the cassowary's leg bone (see fig. 7). The Papuans also make their lime knives and coconut openers of bone. Bone spear-heads are used by the natives of Terra del Fuego. Finger rings in Borneo are sometimes made of bone.

If we go back to prehistoric times, we find that the earliest form of whistle (found in France) is made from a small perforated bone, and was probably used as a whistle when hunting the lower animals. See also a similar bone whistle in the centre of fig. 1. This was dug up in the City of London.



The Romans had originally a flute made from the *tibia*, or shin bone, of some sufficiently large animal. This instrument had, besides the mouth hole, only four finger holes. Its shape was (as in the case of the Tibetan drum), retained even when, at a later period, the flutes were constructed of other substances than bone. In ancient Peruvian tombs, also, there have been found flutes made of human bones, and with four finger holes on the upper surface, and these instruments appear to have been blown into at their extreme ends.



Fig. 5.—Dahomey War Drum, with Skulls, etc.

The Indian tribes in Guiana also make bone flutes. The Araucanians of South America consider the bones of slain enemies to be especially appropriate for such flutes. At their war dances they sing chants accompanied by the mournful sounds of these horrid instruments. Formerly the Indians in Chili also made their flutes from the bones of enemies whom they had overcome, including many of the Spanish invaders.

Necklaces of whale's teeth are much valued in Fiji and Samoa by the natives. At one time only chiefs dared to wear them, as they were

considered so choice and rare. The natural teeth were perforated and strung on sinnet, or cocoanut fibre. In some parts of Africa whales' teeth are occasionally given by the bride to the bridegroom on the wedding day, which he graciously accepts, on account of their great value and rarity rather than from any sentimental feeling.

The Maoris have a great predilection for neck ornaments, which they carve in various grotesque shapes of men and animals. They generally use for this purpose the greenstone, for which they have



Fig. 6.—Ashantee War Drum, decorated with human lower jaws.

a superstitious veneration. These ornaments, which are called "tikis," are much valued if old, and handed down from father to son; they are then looked upon as heirlooms. Similar neck ornaments are carved on a *piece of human skull*, and sometimes the bone of the whale is used. The design generally represents the squat human figure, very much conventionalized, or a "moko" or tattoo design, which is an insignia of rank among the Maoris.

We are told in Gibbons' *Roman Empire* that on the defeat of the Emperor Albion's foe, Cunimund, his skull was fashioned into a cup to satiate the hatred of the conqueror, or, perhaps, to comply with the savage custom of his country; and that at one of his banquets given to the companions of his arms, after draining many capacious bowls of wine, he called for the skull of Cunimund, the noblest and most precious ornament of his sideboard. The cup of victory was accepted with horrid applause by the circle of the Lombard chiefs. "Fill it again with wine," exclaimed the inhuman conqueror; "fill it to the brim; carry this goblet to the queen, and request, in my name, that she should rejoice with her father." In an agony of



Fig. 7.—Bone Daggers from New Guinea.

grief and rage, Rosamond had strength to utter, "Let the will of my lord be obeyed!" and, touching it with her lips, pronounced a silent imprecation that the insult should be washed away in the blood of Albion. Shortly after she had him assassinated.

Pliny and other ancient writers state that the same practice was common among the Scythian tribes. The Vikings also did the same. A survival of this ancient and horrid practice we find in the New World, with the North American Indians, who regarded the scalps of their enemies as trophies of valour. And now, if we turn to modern times in Africa, we find that the Boers in 1881 mounted the skulls of British soldiers (many with bullet holes in them) on

stands, as ornaments for their farmhouse sideboards, and they are regarded as valued heirlooms by the savage doppers.

Space will not permit of my explaining all the uses to which bones have been put in prehistoric and mediæval times, but I may mention a few. Bone skates were used in Sweden during the Viking period as early as the eighth century, and are still used in that country, and also in Iceland; several have been found along our East Coast. Some weavers still use a rubbing bone for smoothing the fabric as it comes over the roller. Early dice were made of bone. Daggers, spear heads, and arrow points were made of bone. Draughtsmen and chessmen were also made of bone. Needles, piercers, hair-pins, ear-pricks, were all made of the same material. Marrow and apple scoops were also made from bones; and various other useful things.

The objects illustrated above will be found in the Horniman Museum at Forest Hill.

RICHARD QUICK, *Curator.*

1901.

## The Penmanship of a Book-keeper, Temp. Henry VIII.

THE *fac-similes* of ornate book-keeping now presented are selected from a well-preserved "ledger" kept during the building of Sandgate Castle, Kent, in the years 1539 and 1540. The castle or fort was one of several hastily erected by Henry VIII. for defence of the coast when invasion was threatened by the temporarily allied sovereigns, Charles V., Emperor of Germany (Charles I., King of Spain), and Francis I., King of France. Fortunately the attack was not made, owing to the failure of co-operation between the rival sovereigns, and Sandgate Castle was never called on to repel invasion.

But not with such historical matters have we to do at present, nor is it proposed to comment on the valuable insight afforded by this ledger into the means employed for the building of the castle, the nature, source, and cost of materials and labour, nor even to remark on the method of book-keeping in Tudor times, that being made sufficiently evident by the *fac-simile* pages. Elsewhere I have given a digest of the accounts,<sup>1</sup> and would now merely call attention to the admirable penmanship of the ledger by producing a very few examples from the 640 pages contained in its two folio volumes, now with the Harleian MSS. (Nos. 1,647 and 1,651) at the British Museum. Possibly this example of ornate book-keeping is not unique, but at least it will come freshly to some readers of *The Reliquary*, who will, I trust, agree with me in thinking it a pity that such pretty work should lie unnoticed on the shelves of the great depository.

The character used in the ledger is easily read after a little practice, nor is the ciphering difficult to master by anyone whom it may sufficiently interest. English spelling in 1540 had not reached its present definite and restricted form; in that respect liberty has been lost to us, but at least we have gained in numerical expression, and have greatly advanced on the cumbrous Tudor method, although

<sup>1</sup> *Archæologia Cantiana*, vol. xx., page 228.

anticipating the still greater advantage which awaits the adoption of the decimal system. The decorative skill bestowed on the initial letters is charming, and doubtless in its time relieved the tedium of book-keeping; but times are changed, and although the art of engrossing still survives, its use by the modern book-keeper would scarcely be deemed convenient!

#### THE FAC-SIMILES.

No. 1.—The title page of the first month's accounts. The initials are especially handsome.

Nos. 2 and 3.—Other examples or ornate initials, viz., those of the title pages of the sixth and seventh pay. The ledger—in two volumes—contains nineteen "books" or "pays," each of these representing the payments of four weeks. The time occupied in building the castle was eighteen calendar months, but as payment was made every four weeks, there were nineteen "pays."

The upper initial contains the name of the draughtsman, Thomas Busshe, Clerk of the Ledger. His wages were eight pence *per diem*, perhaps equal to seven shillings at the present time. The lower initial has "R.S." on one side, and "R.K." on the other. "R.S." represents Reynold (or Reginald) Scott, of Scot's Hall, in the parish of Smeeth, Kent. Sir Reginald—he was knighted soon after the completion of the Castle—was the head of one of the chief Kentish families. He held the position of Surveyor or Comptroller of the building, his remuneration, as seen in the final statement of the accounts, being a fee of £50, approximately to-day £500. He was Sheriff of Kent in 1541-2, and immediately after Captain of Calais. "R.K." denotes Richard Keys, the Accomptant and Paymaster. He appears to have been a gentleman of some position, and of a family possessing an estate at or near Lewisham. During the building work his duties were doubtless arduous, for not only was he responsible for the accounts, but in those non-banking times had very long and tedious journeys to make on horseback, attended by three mounted servants, to procure the money for the pays from the King's minister at whatever place the Court might at the time be located. Thus his "riding costs," noted in his statement, include journeys to London, Hampton Court, Farnham, and even as far as Grafton Royal in Northamptonshire; these expeditions, with delays at Court, having extended from twelve to twenty-four days. Mr. Keys' own remuneration was for 552 days at the rate of four shillings, which the multiple 10 would expand to £2 of present money. On the completion of the Castle he became its first Captain.

No. 4.—Page 5 of the first volume is a good specimen of the penmanship, having four embellished initials. At the foot are the signatures of the engineer, or, as he is generally termed, "deviser," Stephen de Hashenperg; after his name he generally added "ic." for *iconomus* (manager). Being a German, he is often mentioned in the accounts as "the Alman." His remuneration was four shillings a day. The accounts are also signed by the local authorities, the Mayor and two Jurats of Folkestone, the warden or master mason, the chief carpenter, the clerk of the call, and the clerk of the check.

To facilitate the reading of this and the two following pages of the ledger they are faced by their rendering in modern type; the old spelling, however, is retained.

No. 5. Page 8 *verso* of same volume is much less embellished than that last noticed, though it is made interesting by the introduction into the initial of a woman's head tired in the fashion of the time. The signatures are repeated on this and every page.

No. 6.—This is the final page of the ledger, and is reproduced not so much as an example of penmanship as of a Tudor monetary statement. The ciphering, as before observed, is very cumbrous, and to show this I have inserted in a parallel column the sums in modern figures. As an example of the cumbrous system I would draw attention to the thirteenth sum, ccc iij viij li xs ixd ob 9<sup>d</sup>, which literally reads thus: three hundred four score eight pounds, ten shillings, nine pence, half-penny, farthing, and is now expressed as £388 10s. 9½d. At the foot of the page is the signature of Sir Walter Mildmay. He became Chancellor of the Exchequer in the reign of Elizabeth, and was Master of the Court of Augmentation when he passed these accounts as "auditor."

W. L. RUTTOŃ.

*'Fac-simile No. 1.*



The above in modern type: "The buyldyng of the Kynges Castell of Sangate." "From Sondaye the xxx<sup>th</sup> daye of Marche unto Sonday the xxvii<sup>th</sup> day of Apryle by the space of one monethe."

On the reverse side of this page is written: "Anno 30<sup>o</sup> & 31<sup>o</sup> Regni Regis Henrici Octavi."

\* I regret the necessary reduction of the *fac-similes*, especially that of No. 6, the summary of the account. The above initial T is scarcely more than half size.





*Fac-simile No. 4.*



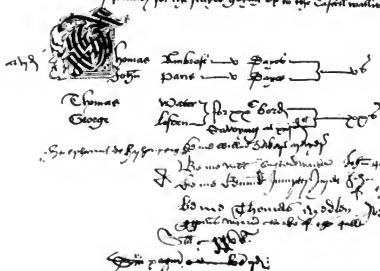
Arpynstas Wofynat

**Carpymies Workynge** not onely  
 upon making of shobellardes band barrowes luffe  
 hedges and mortar ribbes But also belonyng of  
 masonrye pyllars and Stiepelvint hammeres  
 other necessarye to the fore said &c &c first perbaving



# Sauers Workshop

**Maupre's Workings** as word in  
Sawing and cutting of Boards for to make wheelbarrow  
bodies Basse and mortar tubs as also cutting  
of planks for the staves grownd up to the Capital wall



CARPYNTERS workyng not onely  
upon makyng of whelebarows, handbarows, bossis,  
hoddis, and mortar tubbis, But also helvyng of  
mattoxis, pyke axis, and skapelyng hammers, w<sup>th</sup>  
other necessaris to the foresaid Artyficers pertaynyng.

p. die viij <sup>d</sup>	Rycharde Smythe	xix Dayes	xij <sup>s</sup> viij <sup>d</sup>
	Thoms. Johnson	xx Dayes	x <sup>s</sup>
p. die vj	Wyllm. Browne	vij Dayes	ij <sup>s</sup> vj <sup>d</sup>
	Thomas Browne	vij Dayes	ijj <sup>s</sup>
	Sm. xxx <sup>s</sup> ij <sup>d</sup>		

SAWYERS workyng as well in  
Sawyng and cuttyng of Bordes to make whelebarows,  
hoddis, bossis, and mortar tubbis, As also cuttyng  
of planks for the staves goyng up to the Castell wallis.

at vj <sup>d</sup>	Thomas Ambrose	v Dayes	} v <sup>s</sup>
	John Paris	v Dayes	

Thomas Water	} for xx <sup>s</sup> bord	} xx <sup>s</sup>
George Lesden		

Stephanus de Hashenperg, ic. Be me Willm. Bakar, mayer.



Be me Robt. Lynsted, warden.	John Pallmer, carpent.
Be me Edmnd. Innmyth, jurat.	John Lambert, clarke
	of the check.

Be me Thomas Medley, jurat.  
Thomas Warren, clarke of the call.

Sm. xxv<sup>s</sup>

Sm. pagin.——lv<sup>s</sup> ij<sup>d</sup>



EMPCOS. [Empcions or Purchases.]

To Rychard Malynson of Canttrbury for viij Baskettes  
of hym bowght and occupyed in carryng of lyme at } ij<sup>s</sup> viij<sup>d</sup>  
ij<sup>d</sup> the pece, Sum\_\_\_\_\_

To John Morton of Asheforde for vj schodd Schovylles  
w<sup>th</sup> stele, and two Skopettes, at vj<sup>d</sup> the pece of the } ij<sup>s</sup> ij<sup>d</sup>  
shovylles, And at ij<sup>d</sup> the pece the skopettes\_\_\_\_\_

To Roberd Wylkyns of London for ij dosyn of  
Scholvys of hym bought and occupyed by the laborers } viij<sup>s</sup>  
at iij<sup>d</sup> the pece, Sum\_\_\_\_\_

To the same Roberd Wylkyns for a dosen of stelyd  
Spadys at vj<sup>d</sup> the pece, Sum\_\_\_\_\_ } vj<sup>s</sup>

To the said Roberd for a dosen of paylys of hym  
bought and occupyed in carryng of wat' to make } ij<sup>s</sup>  
mortar w<sup>th</sup> at ij<sup>d</sup> the pece, Sum\_\_\_\_\_

To the said Roberd for a dosen and halff of Tayys of  
hym bought and occupyed in carryng of Chawke unto } vj<sup>s</sup>  
the lyme kyles at ij the pece \_\_\_\_\_

Item for two dosen of Baskettes of hym bowght and  
occupyed in baryng of small stonys and lyme at xvj<sup>d</sup> } ij<sup>s</sup> viij<sup>d</sup>  
the dosen, Sum\_\_\_\_\_

Itm for ij<sup>m</sup> of iijj peny naylys of hym bowght and  
spent in makyng of barrowis, bossis, and mort' tubbys } x<sup>s</sup>  
at ij<sup>s</sup> vj the m. Sum \_\_\_\_\_

Item for a bundell of stele of hym bowght and  
spent in hardnyng of hammers to brecke stone w<sup>th</sup> } ij<sup>s</sup>  
at ij<sup>s</sup> the bundell \_\_\_\_\_

Be me Willm. Bakar, mayer

Stephanus de Hashenperg, ic. [iconomus].



Be me Robt. Lynsted, warden. John Pallmer, carpent<sup>r</sup>  
Be me Edmūd Inmyth, jurat. Jhn. Lambert, clarke  
of the check.

Be me Thomas Medley, jurat  
Thomās. Warren, clarke of the call.

Sñ. pagin. xlv<sup>s</sup> viij<sup>d</sup>.



# *The Penmanship*

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v—iiij<sup>c</sup> li viij s x  
vj—iiijlxix li xix  
vij—ccclx li xv t  
viij—clix li xj s  
ix—lvij li xxij d  
x—xvj li xvj d  
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xij—ccxlj li iij  
xiiij—ccc iiij viij  
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## Notes on Archæology and Kindred Subjects.

### THE OLD CRANE AT ANDERNACH.

It was in 1554<sup>1</sup> that Adolph, Archbishop of Cologne, authorised the building of the crane at Andernach, which still forms a picturesque feature of a town once of far greater importance. A crane capable of



Old Crane at Andernach.

lifting heavy weights was a great necessity, for Andernach was a place of commercial importance. It still continues to ship the lava mill-stones of Niedermendig, and this crane is used to the present day for hoisting

<sup>1</sup> In the town archives are the following documents :

Erzb. Adolf v. Köln gestattet der Stadt Andernach die Erbanung eines Hauskrahnen am Rhein. Popplersdorf, 1554 am 15 Aug.

Revers der Stadt Andernach wegen des ihr von Erzb. Adolf von Köln verliehenen neuen Hanskrahnen, 1554.



them into ships. It has the same movements as our steam cranes, but its mechanism and motive power are very different. A vertical beam turns on a pivot, and at right angles is the thick arm of a lever, against which the workmen push when it is necessary to turn the great exterior arm. Raised pieces of wood are fixed to the floor to give the men's feet a hold. For lifting the weight, two giant tread-wheels are provided, inside which men are employed. As they walk, their own weight sets the machinery in motion, and for lifting very heavy loads, four men, two in each wheel, are needed.

The mechanism is like that used to draw water from the well at Carishrooke Castle, but in this latter case a donkey is employed. Modern mechanism is so far superior to that of ancient times that our knowledge of the latter is now largely gained from illustrations. Such remnants of old machinery as remain are interesting, and it is worthy of note that in this building it is not merely the practical which is considered, but the architectural also, a notable feature being the effective band of foliated arches which surrounds it.

ARTHUR WATSON.

#### ON SOME LATE CELTIC FIBULÆ IN THE GUILDHALL MUSEUM, LONDON.

IN the July number of *The Reliquary*, Mr. J. Romilly Allen has drawn attention, in a paper on "Roman-British Fibulæ showing Late Celtic Influence," to the lack of classification of the different kinds of fibulæ of that period according to their shapes, by curators of public museums in this country.

During the time I was employed in arranging and cataloguing the Guildhall Museum, the Corporation of London had the good fortune to secure a large collection of Roman and other antiquities, which included several bronze fibulæ found during excavations in the Minories, Tokenhouse Yard, and the Albert Dock. An examination of these fibulæ led me to attempt some kind of classification, with the result that an interesting series may be seen in the Museum, showing obvious traces of Late Celtic influence, if not actually belonging to that period.

Mr. Romilly Allen has so clearly explained the evolution and characteristics of this early type of fibulæ that it is unnecessary for me to do more than briefly describe the five examples I have chosen to illustrate the Guildhall series.

The chief peculiarity of these early London fibulæ is that they are all made in one piece of metal, unlike the "Roman provincial" fibulæ, which, as Mr. Arthur J. Evans has pointed out, are constructed in two pieces, the pin and spring being distinct from the bow, which is provided with a hook to catch and keep in place the spiral spring.

The fibula shown on fig. 1 is made of a bright golden alloy, the tail end being flattened and bent back in an S-shaped curve upon the bow, to which it is affixed by a small collar, formed by hammering out the extremity of the tail. This specimen represents a type intermediate between the simpler safety-pin class (an imperfect example of which is exhibited on the same tablet in the Museum) and the fibulæ shown on figs. 2 and 3, where the collar and recurved projection, which was originally designed to prevent the retroflected end slipping upon the bow, survive as mere decorative items. The specimen shown on fig. 3, which is delicately patinated, has a solid pin plate, and is probably of a later date than that shown on fig. 2, the open-work pin plate of which bears



Fig. 1.



Fig. 2.



Fig. 3.

Late Celtic Fibulæ in the Guildhall Museum.

a striking resemblance to that of an early Pannonian brooch figured by Mr. Arthur J. Evans (*Archæologia*, vol. lv., p. 183).

Examples of these fibulæ have been found on the sites of Celtic settlements in France and Bohemia, the Lake Dwellings of Møringen and Estavayer, and the "island stronghold" of La Tène. A fibula of this type was found in the Late Celtic urn-field of Aylesford, which, from the accompanying relics, Mr. Evans considers to belong to the early part of the first century B.C.

An iron fibula of the same character from Bohuslän, in Sweden, is engraved by Montelius (*Civilization of Sweden in Heathen Times*, p. 93). It is attributed to the first part of the early Iron Age of that country, which dated from about the fifth century B.C. to the Christian era.

The two fibulæ shown on figs. 4 and 5 appear to be of somewhat later date than the foregoing. They are both made of a single piece of wire hammered out to form a flat bow, and the pin plates are solid. In one specimen (fig. 4) a slight attempt at decoration, in the form of a line of indentations along each edge of the bow, has been made. Fibulæ of this class occurred at La Tène, and are figured by Munro (*Lake Dwellings of Europe*, p. 547), who cites Vouga as describing this form as the Hallstatt type, probably of older date than most objects found at La Tène. The bronze of fig. 4 is a bright golden colour, that of fig. 5 a redder hue, more resembling copper. A fibula of this kind was found with others at Springhead, Kent, in company with a Gaulish coin and Roman coins dating from Augustus to Gratian.<sup>1</sup> Another from the Roman Villa at Hartlip, in the same county, was associated with other antiquities, including an iron knife, the form of which closely resembles those of the Bronze Age found on the sites of Lake Dwellings, and Roman coins ranging from Claudius to Honorius.<sup>2</sup>

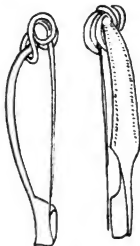


Fig. 4.  
Late Celtic Fibulæ in the Guildhall Museum.



Fig. 5.

I may remark, *en passant*, that several iron knives of the type above mentioned are in the Guildhall Museum, and I have no hesitation in assigning them to the Late Celtic period.

Several of these early fibulæ were discovered by the late General Pitt-Rivers during his excavations on the sites of Romano-British villages in Cranbourne Chase, near Rushmore, and are figured and described in his monumental work on the subject.

ARTHUR G. WRIGHT.

#### A NEWLY-DISCOVERED INSCRIBED STONE IN CORNWALL.

WHILE in Cornwall last September I visited Cardynham, a village situated about four miles north-east of Bœhnin, and was surprised to find in the churchyard a tall granite shaft with a cross of the same material stuck on top of it. On nearing this curious erection I immediately recognised

<sup>1</sup> C. Roach Smith, *Collectanea Antiqua*, vol. i., p. 110, *et seq.*

<sup>2</sup> C. Roach Smith, *Collectanea Antiqua*, vol. ii., p. 1, *et seq.*

the two stones. The shaft is mentioned in my book<sup>1</sup> on p. 226, and the cross is illustrated on pp. 173 and 354.

In describing this abnormal monument it will be best to deal with the two parts composing it separately.

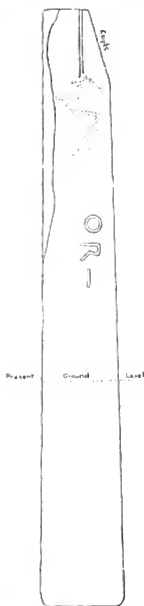


Fig. 1.  
Inscribed Stone at Cardynham.

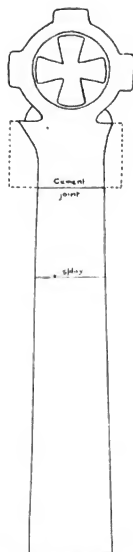


Fig. 2.  
Cross at Cardynham.

For very many years the shaft leaned against the outside of the churchyard wall, near the south-east corner, with its narrow end resting in the roadway, and the wider end against the wall. It has been worked to a taper, and its dimensions are: length, 10 ft. 7 ins.; width, at the

<sup>1</sup> A. G. Langdon's *Old Cornish Crosses*.

bottom, 1 ft. 8 ins., and at the top, 1 ft. 2 ins.; thickness, at the bottom, 1 ft. 6 ins., and at the top, 1 ft. 1 in.

On examination I at once noticed that it was an inscribed stone, though only the letters "OR—" and perhaps the remains of an "A," are now discernible on the north side. To discover a stone dressed in any way, and yet having debased Latin capitals incised upon it (similar to those found on the rude pillar stones), was in itself most remarkable, and requires explanation. My theory in regard to it is that it was originally a rude, inscribed pillar stone, which being required for some other purpose, was roughly dressed to the required shape, and brought to the churchyard, there, perhaps, to be transformed into an ornamental shaft, as in the case of a cross in Sancreed Churchyard. This idea was apparently abandoned, and it may possibly have been an ultimate intention to use it as building material in the church, for, as we shall presently see, it was not an uncommon practice to build such monumental stones into the church walls, either as ordinary building stones, or for some specific purpose, such as a lintel, which was the case with the interlaced shaft at St. Just-in-Penwith.

We now come to the little cross cemented on to the top of the shaft. This cross, as well as a fine interlaced shaft and head of another monument, were at one time all built into the east wall of the chancel.<sup>1</sup> In 1872 the chancel was re-built, and the little cross was placed in the churchyard, near the south-west corner of the church, while the two parts forming its companions in the wall were cemented together and put up opposite the south porch, both monuments in good positions.

There has always been great difficulty in deciding for what purpose most of the Cornish crosses were erected, but in this particular instance the width of the lower portion or shaft indicated that it was a grave-stone. Judge, then, of my disgust on finding that this little unique specimen had been taken up, and its especial feature, the wide shaft, trimmed down to fit the top of the inscribed shaft! Nor is this all. The inscribed shaft has been sunk about 4 ft. in the ground, thus losing a considerable amount of its height, and in addition a large portion of the top on the west side has been splayed off to the thickness of the cross shaft, and a precious incongruous-looking combination they make.

Fig. 2 shows the erection as it now stands, viewed from the west side; the dotted lines indicate the large amount demolished from the cross during the process of "trimming." Enquiries on the spot elicited the facts that this operation was performed in November, 1896, and that the Rector at the time, who was responsible for it, has since died. Under these circumstances, severe criticism would be out of place; at the same time, archæologists have a perfect right to protest strongly against this sort of thing, and it will be easily understood that my whole

<sup>1</sup> *Old Cornish Crosses*, p. 354.

object in making these facts public is in the hope that, if possible, it may deter others from like acts, as well as to show that our Early Christian monuments are relics to be jealously guarded, and not utilised as ornaments for rockeries, etc.

A. G. LANGDON, F.S.A.

### SILVER-GILT BAND OF A MAZER BOWL FROM MINEHEAD.

THE history, so far as it is known, of the object here illustrated is as follows. Some time during the first half of the last century it was found by the late Mr. Frederick White in a farmhouse near Minehead in use as the stand for a hot flat iron, and was promptly secured by him for his collection of antiquities. When Mr. White died in 1853 it was specially bequeathed to his nephew, Mr. H. H. White, who in his turn left it his son, Mr. J. Eales-White. On his decease it passed into the possession of his widow, to whom we are indebted for being allowed to place it before the readers of *The Reliquary*.



Fig. 1.—Silver Gilt Band of Mazer Bowl from Minehead, Somerset.

(Scale  $\frac{1}{2}$  linear.)

(Drawn specially for *The Reliquary* by Worthington G. Smith.)

Fig. 2.—Inscription on Band of Mazer Bowl from Minehead. (Scale  $\frac{1}{2}$  linear.)  
(Drawn specially for *The Reliquary* by Worthington G. Smith.)

The original owner, Mr. F. White, lived at Taunton, but spent a considerable portion of his time at Minehead. He was a keen antiquary, and with his extensive knowledge and fine opportunities—before the days of the ubiquitous dealer—he was able to accumulate a valuable collection of things relating to his favourite hobby.

A tradition has been handed down with the band of the mazer bowl, that it formerly belonged to the now extinct corporation of Minehead, but on what grounds it is difficult to say.

It may perhaps be as well to remind our readers that a mazer is a special kind of shallow drinking bowl which was in use from about the fourteenth to the sixteenth century. The word mazer is derived from the Middle High German *masc*, a spot, having reference to the spotted markings of the maple wood out of which the bowls were made. There are something like fifty examples known, the best of which are illustrated in Mr. W. H. St. John Hope's admirable monograph on the subject.<sup>1</sup>

The only essential part of the mazer is the wooden bowl, but the more costly specimens had in addition the following parts of silver, viz. (1) the band or mounting round the upper rim; (2) the print, a circular medallion attached to the bottom of the bowl; (3) the foot, or feet; and (4) the cover.

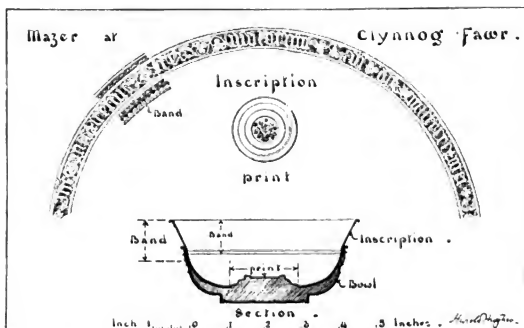


Fig. 3.—Mazer Bowl at Clynog Fawr.

(Drawn by Harold Hughes, A.R.I.B.A.)

The only part of the Minehead mazer now remaining is the band. This is  $4\frac{1}{2}$  ins. in diameter, and  $1\frac{1}{4}$  ins. deep. It has ornamental mouldings round the top and bottom and the following inscription in late Lombardic capitals: "SOLI DEO HONOR ET GLORIA IHC."

The inscriptions on mazers are sometimes in Latin, as in the present instance, and sometimes in old English, as in the following:—

"In the name of the trinitie  
fille the kup and drinke to me."

The inscriptions and the designs on the prints are mostly of a religious character.

<sup>1</sup> "On English mediæval drinking bowls called Mazers" in the *Archæologia*, vol. 1, (1887), p. 129.

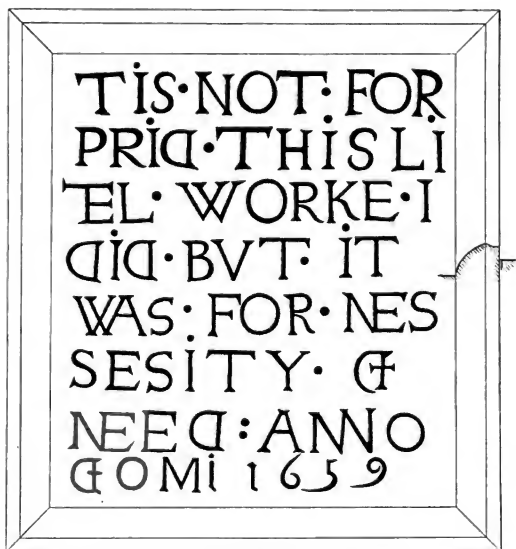
Mazers generally formed part of the plate belonging to monastic, collegiate, and municipal bodies, and were used for drinking on ceremonial occasions.

The example illustrated on fig. 3, which is at Clynnog Fawr, Carnarvonshire, shows the general appearance of a mazer bowl when complete.

The block has been kindly lent by the Cambrian Archæological Association (see *Archæologia Cambrensis*, 5th ser., vol. xii., p. 144).

#### INSCRIBED TABLET AT KING'S BROMPTON FARM.

THE above farm is situated about one mile north-east of Brompton Regis, Somerset. It is extremely difficult of approach, there being no road to



Inscribed Tablet at King's Brompton Farm, Somerset.  
(Scale  $\frac{1}{4}$  linear.)



it, but only road tracks across fields; ten fields having to be traversed from a road on one side, and eight from that on the other.

The stone here illustrated is of the ordinary tablet form, having a curious moulding round it which projects beyond the face of the inscribed portion, and the letters are formed by a V-shaped incision. It was formerly built into the wall over the front entrance of the original farmhouse, which at that time belonged to the Gardner family. In 1867 the old house was pulled down on account of its being in such a bad state of repair, and its oak staircase and panelling burnt.

The present farmhouse formed a part of the outhouses belonging to the farm, and it was considered more economical to convert a part of these into a new farmhouse than to repair the old one.

Mr. John Rudd, the present tenant, rescued the stone from the hands of the masons, who were going to throw it away, and had it built in over the front entrance, in a position similar to that which it previously occupied.

Of the stone itself, little need be said, beyond perhaps calling attention to the modesty of its quaint legend, its pretty combination of letters, and its capital I's dotted and D's placed backwards. The "AND" in the seventh line is somewhat original, and the abbreviation of the word "DOMINI" will be noticed.

Above this stone is the fragment of another, with similar but smaller letters, also built in by Mr. Rudd at the same time as the other, but unfortunately only a few of them are now distinguishable.

Mr. Rudd is to be congratulated on the rescue and preservation of these stones, which, but for his intervention, would have disappeared for ever.

A. G. LANGDON, F.S.A.

## Notices of New Publications.

"AN ACCOUNT OF THE REMAINS OF A ROMAN VILLA DISCOVERED AT BRISLINGTON, BRISTOL, DECEMBER, 1899," by W. R. BARKER (Bristol: W. E. Hemmons), is a *brochure* issued by the City Museum of Bristol, containing a full account of the villa and the antiquities found in it, illustrated by plans and coloured plates. The villa was brought to light during the construction of the drainage trenches for a new building estate near Bristol, and it is fortunate that such able local antiquaries as Mr. A. E. Hudd and Mr. H. C. M. Hirst were soon on the spot to record the nature and extent of the finds. The hypocausts, tessellated pavements, etc., are of the usual Romano-British type. The Bristol Museum and the Chairman of its Committee, Mr. R. Barker, are to be congratulated on the production of this extremely interesting little pamphlet. How long shall we have to wait before some other more wealthy museums we could mention go and do likewise?

"EARLY RENAISSANCE ARCHITECTURE IN ENGLAND." By J. ALFRED GOTCH, F.S.A. (B. T. Batsford).—Notwithstanding all that has of late been issued on Renaissance architecture in England, there was ample room for this delightful volume. Hitherto the earlier history of the Renaissance among us has been most hastily slurred over, or attention has only been directed to its more heroic achievements; but in these pages is to be found an historical and descriptive account of the Tudor-Elizabethan periods, between the years 1500 and 1625. The gradual introduction of foreign forms in the ornamental parts of architectural work is carefully set forth, and the development of the house-plan from Gothic times to the end of the reign of James I. is clearly told and illustrated by examples of successive changes and styles of treatment on both a large and small scale.

Of all English counties, there are but few about which so much has been printed as Derbyshire, so far, at least, as regards her romantic beauty and natural scenery. Such well-known places as Haddon Hall, Chatsworth, Hardwick, and Wingfield Manor have also had their monographs, and have been more or less adequately illustrated; but the little-known and more out-of-the-way halls or humbler manor houses have, for the most part, escaped attention. In the less striking, but always interesting, examples of the building efforts of the average country squire of the sixteenth and seventeenth centuries, Derbyshire abounds. It is pleasant, then, to note that Mr. Gotch has discovered that this beautiful shire contains other examples of his special period in addition to the charming and varied, but almost hackneyed, Haddon; places, too, that can be visited and enjoyed without the greasy picnic papers and inane chatter of the holiday-making excursionists, or the foolish, absolutely baseless talk as to imaginary elopements of the mercenary guide. Bolsover Castle and Barlborough Hall were by no means unknown to certain architectural students or Derbyshire residents; but in this volume they for the first time achieve the prominence they merit. Barlborough, a house on a small scale, built in 1583-4, is a very different type to the general run of Elizabethan houses. It is built round a very small court, which is now filled with a modern staircase. The windows all look out in the open country. The kitchen and offices are in the basement, whilst the hall is on the principal floor, which is approached from the exterior by a long flight of steps. Such a design was suitable for a confined site, but was very seldom adopted for houses of the better class in England. Mr. Gotch gives a plan of the principal floor, as well as a good illustration of the entrance front, the distinguishing feature of which is the carrying up of the bay windows as turrets. There is also a plate of the remarkable chimney piece, the upper part of which gives the owner's history. He was Francis Rodes, a lawyer of repute, who afterwards became a Justice of the Common Pleas. His arms and those of his two wives are portrayed on a large scale. The upper cornice is supported by two caryatides

instead of columns, one of whom represents Justice, in allusion to the calling of the master. Bolsover Castle possesses some of the most striking examples of chimney-pieces to be found anywhere in England. Two of the more important (one of which has been fairly often imitated) are given on a plate, whilst there is a text illustration of a charming example of one of the series of small ones that are ingeniously fitted into the corners of some of the rooms. A ground plan is supplied of the house built on the site of the ancient keep in 1613, as well as a front view of this curious square block. "The house itself," as Mr. Gotch truly says, "is full of interest."

Highlow Hall, near Hathersage, one of the several residences in that district of the prolific family of the Eyres, is another old Derbyshire



Gateway of Old Hall at Highlow, Derbyshire.

(Block lent by the Publisher.)

dwelling of multifarious interest. Mr. Gotch gives a good view of a somewhat exceptional gateway and a portion of the house (see illustration). Another little-known and really noteworthy Derbyshire example is Eyam Hall. Mr. Gotch's camera has secured a striking view, on the same plate with Highlow, of the terrace steps and two lower ranges of mullioned windows (see illustration on next page). There is no doubt whatever that the usually assigned date of this hall is wrong; it clearly belongs to quite the beginning and not to the end of the seventeenth century. A small plan of the lay-out of the fore-court of Eyam Hall is given; it is entered from the road through a pillared gateway by a short flight of semi-circular steps.

Excellent as all this is, it has the effect on a Derbyshire man of making him long for more; and the index is consulted and the pages turned over in the hope of finding illustrations and descriptions of the gateway of Bradshaw Hall, the remnants of Hazelbadge Hall, and many another Derbyshire example. But their absence cannot fairly be used as a term of reproach; for this is the most generously illustrated architectural volume of merit, at a modest price, that has ever been issued by an English publisher. No matter with what part of England the reasonable reader may be specially connected, disappointment with this work is an impossibility. It is brightened with eighty-seven colotype and other plates, and with two hundred and thirty illustrations in the text.



Terrace Steps of Old Hall at Eyam, Derbyshire.  
(Black lent by the Publisher.)

A particularly satisfactory feature of this work is its catholicity in embracing everything that bears on the architecture of the special period. There is no attempt to confine either letterpress or pictures to great and striking examples. It is far more interesting to find that the architectural revival of classical feeling was so definitely felt all over England, though so distant from direct Italian influence, that it can be readily traced in rural homesteads and street houses, in market crosses and town halls, in almshouses and schools, in wayside inns and village crosses, and in the fittings and monuments of churches.

"In some districts," says Mr. Gotch, "the local material was chiefly employed, and all through the small towns and villages of Somerset, Wiltshire, Oxfordshire, Gloucestershire, and Northamptonshire, charming

little examples, such as the Swan Inn at Lechlade, may be found here and there. The idea is of the simplest—a door in the middle, with a bay window on each side, crowned with a gable. But the disposition of the small windows, the treatment of the door, and the change from the canted side of the bay to the square base of the gable afforded opportunities for variety and for careful treatment sufficient to render these minor examples well worth attention."



Old Cottage at Steventon, Berks.  
(Block lent by the Publisher.)

Among the humbler class of illustrations, in addition to the inn at Lechlade, may be mentioned the village cross at Brigstock, and the school at Burton Latimer, together with the humblest, but not the least effective, of them all, a cottage at Steventon, Berkshire (see illustration).

An entirely original and valuable chapter is that which deals with John Thorpe's drawings as illustrating English house planning of the sixteenth century. No fewer than four plates and nineteen text illustrations are given from that remarkable collection of architectural drawings in the Soane Museum.

The study of this book, and particularly of the clearly and pleasantly-written accounts of the origin and development of the English house, and of the use of its component parts, can scarcely fail to further enlighten those who regard themselves as well versed in such subjects; whilst to readers who may have hitherto cared only for pre-Reformation churches, mediæval castles, or monastic ruins, new fields of intellectual interest will be opened that cannot fail to brighten the monotony of the smallest county town or the dulldest country district. We are indebted to the courtesy of Mr. B. T. Batsford for the loan of the three blocks by which this review is illustrated.

J. CHARLES COX, LL.D., F.S.A.

"TRANSACTIONS OF THE SHROPSHIRE ARCHÆOLOGICAL AND NATURAL HISTORY SOCIETY." Second series, vol. xii., part 2.—This issue is confined to documentary archaeology. An account of the "Early History of the Foxe Family," by Mr. Henry T. Weyman, is concluded. The will of Ralph Bostock, 1533, is edited by Mr. William Phillips; a few old deeds relative to property in Shrewsbury, extending from 1429 to 1662, are given in abstract. The abstracts of the grants and charters contained in the now lost chartulary of Wombridge Priory, made by the late Mr. George Morris, which have been running through several volumes of the transactions, are finished. By far the most valuable feature of this issue is the transcription and editing, by the Rev. C. H. Drinkwater, of seven thirteenth century rolls of the Merchant Gild of Shrewsbury. The lists of designations and of trades and occupations are most interesting, and of much worth to philologists.

"AN ARCHITECTURAL ACCOUNT OF THE CHURCHES OF SHROPSHIRE." By REV. D. H. S. CRANAGE, M.A., F.S.A. (Vol. i.). (Hobson & Co., Wellington).—Eight years have gone by since Mr. Cranage began this great undertaking, which it is proposed to complete in two volumes. It has been published in parts, and the fifth part concludes the first volume. These five parts form a really grand volume of 500 large quarto pages of careful and critical text. The illustrations are from permanent plates, reproduced from photographs by Mr. Martin J. Harding. There are also a number of ground plans of the most important churches, executed by Mr. W. A. Webb, A.R.I.B.A. The plans are hatched after an elaborate plan, being divided into Saxon, Norman, Norman Late, Early English Early, Early English, Early English Late, Decorated Early, Decorated, Decorated Late, Perpendicular Early, Perpendicular, Perpendicular Late, 1558-1700, Eighteenth Century, and Modern. It would probably, on the whole, have been better and less confusing had Mr. Cranage been content, both in plans and letterpress, to simply date by centuries. The volume

is divided into Hundreds; those dealt with are the Hundreds of Brimstree, Munslow, Wenlock, Over, Stottesden, Purslow, and Clun. It would have been better in an ecclesiological work to have followed the more concentrated and easier ascertained divisions of the old rural deaneries.

In an interesting preface, Mr. Cranage, writing of the difficulty of keeping to the same style and plan in a work extending over many years, states that he is "conscious of one change in the later work," which is a very welcome one, namely, "the tendency to deal more fully with the history of a church during the seventeenth and eighteenth centuries. Years ago one was perhaps too much taken up with enthusiasm for everything 'Gothic,' and was inclined to think that nothing later than the sixteenth century was of any account. Further study has shown the absurdity of this, and has intensified one's hatred of much so-called restoration—a word which often means the sweeping away of everything that is not mediæval, and the substitution of modern imitations of 'Gothic' features."

The book is emphatically an architectural one, and professes to be a history of the fabrics of the churches, and not of the parishes or of the chief families. Although the best and most remarkable examples of ancient glass, monuments, old tiles, bells, communion plate, and sundials, or churchyard crosses and sundials, are generally mentioned, and sometimes interestingly explained, "there is no pretence of dealing exhaustively with anything but the architecture." Mr. Cranage is an acknowledged expert on the fabrics of our old churches, and is lecturer on architecture to the Local Examinations and Lectures Syndicate of the University of Cambridge. This volume and its successor cannot fail to be keenly appreciated even by architectural students and ecclesiologists who may have no special connection with Shropshire. When completed it will be far the best work of its kind hitherto issued in connection with any particular shire.

The antiquary might, no doubt, find several subjects on which a lance could be broken with Mr. Cranage in these numerous accounts, notably that of Tong, where several doubtful statements are put forward. But the book without some errors never has been, and never will be, written, and those that can be detected by the writer of this notice are remarkably few. Moreover, Tong was one of the first important churches on which the author dilated. His account of the interesting church of St. George, Clun, one of the latest written, is masterly, and is a model of what such an account should be.

By the bye, it is a pleasure to note that the author uses "St.," the proper English abbreviation of "Saint," and not the solitary letter "S." The late Dean Bickersteth once characterised the reversion to the Latinised "S." as "the puerile conception of the less cultured and younger men of the Oxford Movement."

The little out-of-the-way bits of information that creep in now and again among the architectural descriptions are charming. It is quaint,

for instance, to read that on the north wall of the tower of the church of Bishop's Castle a faint red line can still be discerned, which is a trace of the game of fives played there by the parishioners after Sunday morning service "up to an early period of the nineteenth century." We have noticed on several occasions Sunday ball playing against suitable church fabrics in the French Basque district.

"Low-side windows" are bound to be discussed in such a work as this, for there are many in Shropshire. The opinion of anyone who has gone through a whole county is always well worth having. Mr. Cranage's contribution to this much-vexed question is that "the idea that they had anything to do with lepers or the practice of confession has been given up by almost every antiquary. One theory is that lamps were placed inside them to scare away evil spirits from the churchyard. Another suggestion is that they were used for ringing the Sanctus bell therefrom at the time of Mass." Whatever may be the true solution, the lamp theory is bound to follow that of the leper and confession; for the shutters (traces of which are found in almost all the Salop examples) if shut would exclude the light, and if open would cause the extinguishing of the light. Moreover, these low-side windows are usually so placed that the light so displayed would cover the smallest possible part of the churchyard.

J. CHARLES COX, LL.D., F.S.A.

"SOME RESEMBLANCES BETWEEN THE RELIGIOUS AND MAGICAL IDEAS OF MODERN SAVAGE PEOPLES AND THOSE OF THE PRE-HISTORIC NON-CELTIC RACES OF EUROPE," by the REV. J. DUKINFELD ASTLEY (Bedford Press), is funny without being vulgar.

"CARDIFF RECORDS," Vol. iii. Edited by JOHN HOBSON MATTHEWS (Henry Sotheran & Co.).—This fine volume of upwards of 600 pages is another proof of the public spirit of the Cardiff Corporation, and is well worthy of standing by the side of its two predecessors. It is a great drawback that the contents of the different volumes follow no chronological order, and seem to be issued after a chance-medley fashion. That term, however, does not apply in any way to the contents of the different sections, but merely to the sequence of the different parts. For instance, the opening chapter of this third volume gives "Further Charters and Patents," beginning with 1205, and the next chapter is on "Augmentation Proceedings" from 1540 to 1553. The eighth chapter gives a survey of Llystalybont of the year 1653, whilst the ninth contains some highly interesting records of the Cordwainers and Glovers beginning in 1323. A rather generous view has been taken of what comprises "Cardiff Records," for the volume concludes with extracts from parish registers and copies of ecclesiastical memorial inscriptions.

The contents of this volume are very varied, but all have some interest or value. The documents, taken from the Patent Rolls of Edward II.,



relative to the insurrection headed by Llewelyn Bren ap Rhys, supply useful additional material for the history of that Welsh national revolt. The extracts from local wills, 1470-1778, are as curious as such documents usually are, though we think it is a pity that the earlier of these wills were not given *in extenso*. Samuel Bawdrey, of St. James's, Cardiff, gentleman, by will of the year 1680, bequeathed "to all ye aged female sex in the Almes house of Cardiffe, to each of them a Mourning Gowne and linnen Hoods, upon the account that they be ready to goe to Church with my Corps when it is to be borne to the Grave." William Lambert, Alderman of Cardiff, by will of 1704 left to his wife Elizabeth "ye use and occupacon of my Silver Tankard, Silver Caudle Cup, and three Silver Spoones during her life." Robert Yeorath, yeoman, in 1706 left his sister Mary "a black Cow, her name is Blacky. Item, I gives and bequeath to John Rosser a Suit of Cloaths that I wear every day. Item, I gives and bequeath to Abigall Rosserr her Grandmother's Bed when she does marrie."

The illustrations include some excellent reproductions of charming views of Cardiff taken by Paul Sandby in 1775.

"THE TRANSACTIONS OF THE HONOURABLE SOCIETY OF CYMMRODORION, 1899-1900"; "Y CYMMRODOR." Vol. xiv.—These two volumes, both issued in 1901, give proof of the healthy vitality of the Honourable Society of Cymmrodorion, of which Lord Tredegar is the President. A good portrait of the Marquis of Bute, the late President, is given as a frontispiece to the *Transactions*. "Owain Lawgoch—Yenain de Galles," by Mr. Edward Owen, of Gray's Inn, is the most substantial contribution to the *Transactions*; whilst Professor J. E. Lloyd's article on "Wales and the Coming of the Normans, 1039-1093," is the most readable. There are a variety of useful and able papers in the last volume of the Society's *Magazine*, the best of them being that on "English Law in Wales and the Marches," by Dr. Henry Owen. It would be well if the Society agreed to amalgamate the two separate publications into one substantial volume.

"TRANSACTIONS OF THE CUMBERLAND AND WESTMORELAND ANTIQUARIAN AND ARCHEOLOGICAL SOCIETY." Vol. i.; new series.—It is sad to open a new volume of the transactions of this well-established society and to find a new editor's name on the title-page. The whole past history of this association has been so completely identified with the late Chancellor Ferguson that it is difficult to realise the change. However, in Mr. W. G. Collingwood, so closely associated for many years with Professor Ruskin, the Chancellor has a worthy successor, and this first volume of his editorship shows no sign of falling away. The Bishop of Barrow-in-Furness gives an account of Bishop Nicolson's diaries, with a variety of seventeenth century extracts. Dr. Barnes writes an original paper on "Roman Medicine and Roman Medical Practitioners." Mr. Haverfield pens an account, well illustrated with plans, of the work of the Cumberland

Excavation Committee for 1900. Mr George Watson has two good family papers on Gerald Lowther's house, Penrith, and on the Nelsons of Penrith. The former of these papers is illustrated by a drawing of a 1585 parlour ceiling, "with the coats of arms restored to their proper blazonry." It is much better and of less cost to abandon the use of gilding to represent *or*, or gold, in heraldic book plates. The gilding sooner or later tarnishes, and it generally has the effect, when bright, of dulling the rest of the picture. Mr. St. John Hope's fine work on the Garter Stall Plates, just issued by Messrs. Constable, should be consulted as to the best way of reproducing old blazonry. Other family papers are the pedigree of Wastell, of Wastell Head, by Mr. F. M. H. Parker, and the Chambers of Raby Cote, by Mr. F. Grainger. Ecclesiology includes accounts of the churches or chapels of Ormshead, Little Strickland, Witherslack, Matterdale, and Swindale. The editor writes on two pre-Norman cross fragments and on a tumulus of Grayson-lands, Glassonby. Fentmere Hall is described by the late Mr. James Cropper and Mr. J. F. Curwen. Mr. H. S. Cowper has a valuable paper entitled "A Contrast in Architecture: Part I., Primitive Quadrangular Structures; Part II., The Sod Hut, an Archaic Survival." Folklore is represented by papers on Children's Games and on Fairies. A few other less important and brief papers go to complete an unusually strong issue.

"S. GILBERT OF SEMPRINGHAM AND THE GILBERTINES." By ROSE GRAHAM (Elliot Stock).—A great deal has been gathered together in this volume about the Gilbertines and their founder that has not hitherto appeared in a collective form. The writer shows considerable diligence, but a lack of assimilation of a somewhat crude mass of material. There is something fascinatingly interesting about the saintly founder of this remarkable religious order of both sexes, the only one of English origin. It may seem somewhat ungracious to a lady writer, but it is only possible to give very modified praise to this work, for the Gilbertines well deserve a more thorough and practised historian. The author has not even visited the sites of most of their houses, and trusts to scrappy and often erroneous guide-book accounts.

Such a work, claiming on the title-page to be a history of the order, ought to have been of a much more exhaustive character. We have tested it by taking four or five of the houses at random and testing the information that can fairly readily be gleaned with what is set forth in these pages. In each case the omission of somewhat remarkable matter is at once apparent. Take, for instance, the Norfolk house of Shouldham. In 1281, Benedict, prior of Shouldham, in conjunction with several of his canons, was accused of assaulting one Richard Maillie at the door of the church of Northwold, maiming and afterwards imprisoning him, and subsequently with breaking open the doors of Maillie's house at Stoke Ferry and carrying away his goods. In 1324, Margaret, the eldest daughter of Roger Mortimer, was sent by the sheriff to the nuns of

Shouldham, 15d. weekly for her board being provided from the royal treasury, and a mark yearly for her clothes; at the same time her younger sisters, for whom 12d. a week board money was thought sufficient, were sent respectively to the nuns of Sempringham and Cockersand. The house, too, was more memorable for the number of nuns of the highest birth that were therein cloistered, and who brought handsome gifts to the convent. There is no allusion to any of these noteworthy incidents, taken from easily accessible sources, in Miss Graham's book.

There are excellent materials for a Gilbertine *Monasticon*. If that is ever compiled, a good deal of light will be thrown upon the working of this remarkable and but little understood order.

"THE OLD LUDGINGS OF GLASGOW." By THOMAS SUGTON (Glasgow: James Hedderwick & Sons).—For the modest price of one shilling a really admirable book of about 100 pages, and with various good illustrations, has been produced by Mr. Sugton on the old domestic architecture of Glasgow, especially on the pre-Reformation and other ancient buildings, which have been destroyed during the last sixty years. It is well worth purchasing both by antiquaries and architects; the purchasers will get, as they say at sales, "extraordinary value" for their money.

"TRANSACTIONS OF THE BRISTOL AND GLOUCESTER ARCHEOLOGICAL SOCIETY FOR 1899." Vol. xxii.—This is one of the best volumes that this well-established society has put forth, and does much credit to the contributors and to the Rev. C. S. Taylor, the editor. The principal contents are an address on "Stained and Painted Glass," with special reference to Fairford, by Mr. Gardner S. Bazley; a paper on Richard, Earl of Cornwall, and Henry of Almain, by Mr. St. Clair Baddeley; notes on Eastleach Martin and Eastleach Turville, by the Rev. W. H. T. Wright; notes on Chavenage and the Stephens family, by the Rev. W. H. Silvester Davies; a description of the heraldry of the summer meeting, by Mr. F. Were; a valuable paper on Pleas of the Crown at Bristol in 1207, by the Rev. E. A. Fuller; the transcript of a series of interesting documents pertaining to the Cistercian monastery of St. Mary's, Kingswood, by Mr. V. R. Perkins; some various incidents in Bristol history, by Mr. J. Latimer, the well-known analyst of that city; and a brief account of the Cistercian monastery of St. Mary, Hayles, and the excavations now in progress, by the Hon. Secretary. The last-named article, as well as some others, are well illustrated. This is also the case with the good account of the various excursions undertaken by the society during the year; the most noteworthy of these illustrations is that of the pre-Norman crucifix on the east side of the porch of Langford Church. It is most creditable to a society, whose annual subscription is only half a guinea, that it should be able to produce 327 pages of genuine archæology in a single year.

"THE HISTORY OF THE PARISH OF HAILSHAM." By L. F. GALZMANN (Lewes: Farncombe & Co.).—The accounts of the abbey of Otham and

the priory of Michelham, both within the limits of the parish of Hailsham, are the most important parts of this volume; but the history of the old market town is also carefully worked out from original sources, from Domesday Survey down to the opening of a Board School. It is a good book of its kind, of 300 pages; but possesses no special feature to commend it to those outside the locality. A somewhat unnecessary brief glossary precedes the index. This now common fashion of a glossary of supposed unusual terms is not a desirable feature of antiquarian publications. If a term is really singular or not likely to be found in an average dictionary, it is a far better plan to give a brief, concise explanation in a footnote. To explain such words as porringer, stallage, frankpledge, villein, obit, nones, tally, etc., in a book of this calibre is surely superfluous. If it was necessary to do so, the glossary ought to have been extended one hundred fold. "Whittle" is said in this glossary to be "a white dress or cloak." It would be more correct to say a shawl of undyed wool; the term has the same origin as *blanket*.

"THE VILLAGE CHURCH IN THE OLDEN TIME," by HARRY GILL (Nottingham: H. B. Saxton), is a handy little volume giving a well-written account of the different parts of an English parish church as designed to suit the wants of the Holy Catholic ritual for which it was originally built. It is exceedingly tastefully printed, and illustrated with numerous examples, chosen chiefly from the Midland counties. So much has been written about Gothic architecture and so little about the ritualistic requirements which led to the development of the various features of the pre-Reformation ecclesiastical buildings in this country that a small text-book on the subject was much wanted. The author shows a tendency here and there to attribute a symbolic meaning where probably none existed, but with this exception we can heartily recommend Mr. Gill's work to amateurs and others who wish to make an intelligent study of our old village churches.

By the way, no reference is made to the much-debated question of whether churches in the country should be left unlocked or not. With regard to this we heard not long ago of a parson holding liberal views who left his church always open, until one day, to his horror and amazement, he was informed by the sacristan that a bicyclist had actually been caught in the act of praying there, after which abuse of his generosity permission to enter the sacred edifice was very properly withdrawn.

"OXFORD JOURNAL OF MONUMENTAL BRASSES" (Vol. ii., No. 2).—This number (December, 1900) is the last issue of the Oxford University Brass Rubbing Society. The name of the Society is to be changed to "The Oxford University Antiquarian Society, for the Study of Monumental Brasses and Kindred Subjects." The Society is to be congratulated on the change, though under the old name they have done good work. This number includes two good articles, one on the brasses in St. Michael's Church and Exeter College Chapel, Oxford; and the other, the second part of "Monumental Brasses at Eton College."

"SURREY ARCHEOLOGICAL COLLECTIONS," Vol. xv.—This volume well sustains the high reputation of the publications of the Surrey Society. Mr. André supplies a list of mural and other paintings in Surrey churches, with coloured illustrations of wall paintings formerly in the churches of Beddington and Fetcham. There is an excellent scholarly paper on "Blechingley Castle and the De Clares," by Mr. H. E. Malden, to whose capable pen is entrusted the editing of the forthcoming Victoria History of the County. Mr. Mill Stephenson, who is *facile princeps* on the subject of brasses, has a paper on "The Palimpsest Brasses of Surrey." Mr. Philip M. Johnston contributes an interesting and well-illustrated essay on "Some Curiosities and Interesting Features of Surrey Ecclesiology"; it is well worth the study of all intelligent ecclesiologists, and will help to explain puzzles in other counties. The description of the Church Plate of the county is continued by the Rev. T. S. Cooper. This part covers the rural deanery of Southwark. There are good illustrations of the remarkable fifteenth century silver parcel-gilt plate at St. Mary Magdalen's, Bermondsey; it is supposed to have originally belonged to the Abbey of Bermondsey. In the centre of this beautiful plate is a representation of a lady placing a helmet on the head of a kneeling knight.

"TRANSACTIONS OF THE GLASGOW ARCHEOLOGICAL SOCIETY," NEW SERIES, Vol. iv., Pt. 1.—Amongst the various good papers in this issue, there are two of special value:—"The Inscriptions on the Distance-slabs of the Vallum or Wall of Antoninus Pius," by James Macdonald, LL.D.; and "Painted Wall Cloths in Sweden," by Mrs. Frances Murray. The latter is of great help in understanding the numerous references to painted cloths or stained linen in the later mediæval days of England. They were a common adornment of English churches, especially in villages, and it is rather remarkable that Mrs. Murray makes no reference to their frequent occurrence in church inventories.

"THE PIE."—*Ordinale Sarum sive Directorium Sacerdotum: (Liber, quem Pica Sarum vulgo vocitat clerus)* auctore clemente Maydeston, sacerdote: Transcribed by the late William Cooke, M.A., some time Honorary Canon of Chester, and edited from his papers by Chr. Wordsworth, M.A., Prebendary of Lincoln. Vol. i. (Henry Bradshaw Society, Vol. xx., London, 1900).—The second volume issued by the Henry Bradshaw Society for 1900, although lacking in the general interest of the Coronation book, is a very valuable addition to our knowledge of old English services. It comprises the first part of what was commonly called the Sarum Pie, the collection of rules for Divine Service arranged as a perpetual kalendar, provision being made for all possible variations in the incidence of Sundays and movable feasts with fixed feasts. It was elaborated out of already existing rules by Clement Maydeston, a Brigittine monk at Hounslow in priest's orders, rather before the middle of the fifteenth century. The Directorium was first printed by Caxton in 1487, and it went through several editions. It represents the latest development of

the old Sarum *Ordinale* as applied to Divine Service (*i.e.*, the Breviary services), and, indeed, it came to be actually called the *Ordinale* in time. The *Ordinale* properly so called was closely related to the Consuetudinary or Custom Book. "The Sarum Consuetudinary was mainly occupied with the duties of persons and with assigning the various parts of services to the right people: while the Ordinal was engaged in prescribing the method in which things were to be done."<sup>1</sup> "It is eighteen years," Mr. Wordsworth tells us, "since Henry Bradshaw expressed to me his wish to see an '*Ordinale Series*.' It was to contain 'the various developments of the Sarum *Ordinale*, from the *Tractatus* of Richard Poore, and the *Ordinale* mentioned therein, if it can now be found, and Maydeston, and the *Defensorium* and *Crede mihi*, with something introductory to show the real pedigree of the whole thing.' . . . In the course of succeeding years, the Society which bears his name has brought out the *Defensorium* and *Crede mihi* in 1894. . . . Last year saw the re-issue in a scholarly form of the *Tractatus* of Richard Poore, edited by one of our Council, Mr. Frere, and published by the Cambridge University Press under the title of '*The Use of Sarum*, Part I, The Sarum Customs, as set forth in the *Consuetudinary* and *Customary*.' Mr. Frere has now in the press a companion volume, which will give the text of the old '*Ordinale Sarum*' from the manuscripts. These volumes will go very far to supply the knowledge which was wanting a few years ago."

The Pie is arranged in six long tables under each Sunday letter, *Primum A*, *Secundum A*, and so forth to *Sextum A*. The first five of each letter give the services during the earlier part of the year according to the five different arrangements consequent on the five different dates on which Easter can fall with that Sunday letter. The sixth gives the services for the latter part of the year of that letter during the time which is unaffected by Easter. For example: when the date of Easter is 18th April, the Sunday letter for that year is C. Turning to the tables given under letter C in the Pie, we look for that for the year when Easter falls on 18th April, and we find it is *Quartum C*. Here we have the service for every day in that year from 14th January to 1st August, and turning to *Sextum C* we get everything from 1st August to 14th January in the following year. *Sextum C* is in like manner used to supplement all the other C's.

This first volume contains the Pie as far as the end of the letter D. It is hoped that the second volume will be issued at the end of this year.

"HULL MUSEUM PUBLICATIONS: No. 3—LOCAL ANTIQUITIES, &c.; No. 4—THE ANCIENT MODEL OF BOAT AND WARRIOR CREW, FROM ROOS CARRS, NEAR WITHERNSEA." By THOMAS SHEPPARD, F.G.S. (A. Brown & Sons, Hull)—are illustrated pamphlets sold at the incredibly low price of One Penny each. Amongst the local antiquities are two old lamps

<sup>1</sup> W. H. Frere, *The Use of Sarum*, pp. xii, xiii.

which serve to show the progress made in the perfecting of lighting appliances during the past century. Both of the lamps are constructed on the same principle, with an open reservoir for the oil and a short conical tube for holding the wick, the drippings from which were caught by the spout below. One of the lamps was used on the coronation day of the late Queen Victoria and is therefore of clearly ascertained date. The other lamp was used for street lighting in byegone days. It was not long ago turned up at the Gas Works amongst scores of others. The only similar lamp we remember having seen is in the museum at Stirling, N.B. Although this kind of lamp was no doubt common a hundred years ago it is highly probable that the specimens at Hull and Stirling are now the only ones which survive.

The model boat with its warrior crew, found at Roos, in Holderness, is one of the most interesting and, at the same time, one of the most uncanny looking objects we have ever seen in a public museum. The boat is in the form of a serpent or dragon and contains four standing figures, quite naked, armed with circular shields and clubs. The whole is made of wood, and the eyes of the warriors and the serpent-prow of the boat are of white quartz, which gives the figures an extremely gruesome aspect. This remarkable relic of Scandinavian Phallic worship was first described in *The Reliquary* for 1851 by the Rev. Dr. George Dodds. For all the more recent theories with regard to the origin and use of the Roos Carr boat we must refer our readers to Mr. Thomas Sheppard's pamphlet.

A NEW work is in course of preparation on *Pre-historic Man and the Stone Age; with special reference to the now Counties of Cumberland and Westmorland*, by Mr. W. H. Watson, J.P., F.G.S., F.C.S., of Steelfield Hall, Gosforth. Mr. Watson would be pleased to receive any additional communications or illustrations bearing on the subject.

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## News Items and Comments.

OUR correspondent, Mr. A. G. Langdon, F.S.A., writes to inform us that he has accidentally discovered the whereabouts of the granite cross and base missing from Fraddon, in the parish of St. Enoder, referred to in his account of "The Restoration of the Cross at No-Man's Land, Linlivery," in our July number. He finds that this monument now stands on the west side of the south entrance to St. Enoder churchyard. The Rector informed him from whence the cross came and the circumstances accounting for its present position. It appears that some years ago a former churchwarden noticed the cross lying uncared for by the road side, and, fearing it might get damaged, removed it and its base

into the north side of the churchyard for preservation, this being the nearest part to the point from where they were brought. Here they lay for a considerable time, until 1893, when the Rector had them fixed where they now stand.

The dimensions of the cross are: height, 3 ft. 8½ ins.; width of head, 1 ft. 8 ins.; width of shaft, at the bottom, 1 ft. 2½ ins., at the neck, 1 ft. 5 ins.; average thickness, about 7 ins. It belongs to that class of cross known as having projections at the neck, *i.e.*, a bold head on the side running from front to back, a type of monument exclusively confined to Cornwall, and of which there are about twenty examples.

On the front and back is a cross. That on the north side is formed by four sinkings, leaving a cross in relief with approximately equal limits expanded at the ends; on the south side is a cross of similar form, but sunk, and having a marked inclination to the left.

#### CELTIC BELL FROM CASTLE ISLAND.

IN the article on "Celtic Bells" in a recent number of *The Reliquary*, I see the figures 5 and 6 of a bronze bell are wrongly described as from "Lough Lene Castle." There is no such place. My attention was directed to the erroneous label in the Dublin Museum a few months ago by Sir Montagu Chapman, who knows an old boatman at Lough Lene, from whom he heard about the finding of the bell in question, which was found at *Castle Island*, Lough Lene. As I know you would like to have *The Reliquary* correct, I send this note.

I have just returned from an interesting tour with the R.S.A.I., having Galway as headquarters, among the primitive Pagan and Christian remains so numerous in that region.

E. CROFTON ROTHERAM.

*Belview, Crossakill, Co. Meath, July 10th, 1901.*

#### DOOR IN MULLION CHURCH, CORNWALL.

THE small door inserted in the South door of Mullion Church, recently illustrated in *The Reliquary*, seems to me to be a dog door. I do not know whether there is another instance of the kind, but "dog whippers" and "dog tongs" were common before 1796, when the dog tax considerably reduced the number of dogs in the country. There are several entries extant in the Churchwardens' accounts of different parishes paid for dog whips and to the dog whipper, *vide* Andrews' "Old Church Life." There are also many examples of dog tongs still to be found. In country parishes, where sheep abounded, it must then have been a common custom, as it is now, for shepherds to take their dogs with them to Church, as I have frequently seen in Wales, and which largely prevails in the Highlands of Scotland, even in the present day. Generally peaceable and quiet during service, they do not constitute themselves into a



nuisance ; but sometimes it is otherwise, and it becomes necessary to eject them. This process was made much easier if this small door was left open, and it prevented the too frequent opening of the big door.

I offer this as a solution of the mystery.

W. E. T. MORGAN.

*Llanigon Vicarage, Hay, Hereford.*

#### SCORHILL CIRCLE.

THIS fine example of the so-called "sacred" circle is situated on Gidleigh Common, Dartmoor. It lies just three hundred and fifty yards north of the junction of the Wallabrook with the North Teign River. It has a diameter of about 90 ft., and when photographed by the writer eleven years since had twenty-four stones standing and eight prone. The tallest stone, in the centre of the illustration, has a height of 7 ft., and a width across the middle of 2 ft. 8 ins.



Scorhill Stone Circle.

(From a Photograph by R. Burnand, taken in 1889.)

This stone circle is the northerly termination of a series of pre-historic remains extending to Fernworthy Circle, which stands about two miles distant, in a southerly direction.

Some vandals have recently been splitting some of the fallen stones in order to obtain gate-posts. One of the standing stones and two of the fallen have disappeared, and two more of the latter remain *in situ* in a mutilated condition. A. Guy Whipham, Esq., the lord of the manor, is taking steps to protect this interesting monument, and it is to be hoped that his efforts will prove successful.

ROBERT BURNAND, F.S.A.



*The Reliquary*  
&  
*Illustrated Archæologist.*

APRIL, 1902.

The Forest of the Broyle and the  
Parks of Ringmer.

THERE are few parishes in England, it may be surmised, except Ringmer, in Sussex, which ever possessed at the same period as many as three parks and one (reputed) forest.

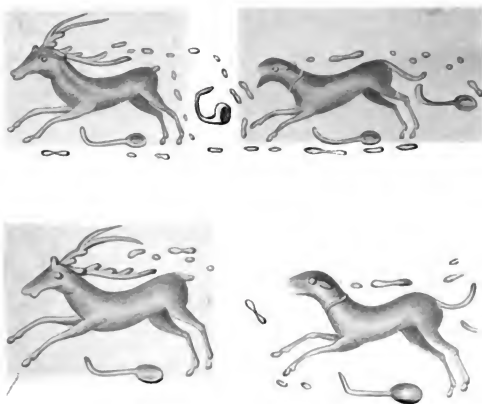
Yet not only did there actually exist here the parks of Plashett, More, Ringmer, and the Broyle, but in addition a large bulk of records pertaining to them have come down to present times in the archiepiscopal library at Lambeth, as well as in the Public Record Office and the British Museum. In the belief that these will be found of considerable interest, I have put them together, as succinctly as possible, for the readers of *The Reliquary*.

The chase and capture of wild beasts, whether in hunting, hawking, coursing, or shooting, as well for pleasure as for profit, has ever been the inveterate pursuit of every race of mankind from the remotest antiquity. This is sufficiently testified by the hunting scenes depicted on relics of the arts of all the ages, from the engraved tusk of the mammoth of the frozen north, and the granite blocks of tropical Egypt or Assyria, to the pictured vases of the Romans and the pages of mediæval manuscripts.

## 74 *Forest of the Broyle and the Parks of Ringmer.*

At once pleasurable and profitable, the arts of the hunter were always esteemed above the labour of the tiller of the soil; and if such were the only recreation of antiquity, at least the supply of game was always abundant, for wherever man was there were the wild beasts also. Our own country afforded the ancientest Britons such a variety of great and fierce beasts that our most remote ancestors must have been as often the hunted as the hunters.

Leaving those pre-historic times, whose mists the palæontologist alone can pierce, and picture again for us the cave bear and lion,



Figs. 1 and 2.—These illustrations represent the relief ornaments round a small urn (3½ ins. by 2½ ins.), disinterred in 1845 on the borders of West Tarring, or Terringes, a possession conferred upon the Archbishop of Athelstane in 941; near, also, to his other manors of Heene and Durrington.

the mammoth and gigantic ox, we will come down to those later, but still remote times, when history began to be written as well as made.

Dionysius, Strabo, and Cæsar speak of the hunting, the hounds, and the venison of the Britons; and vessels made in this country during the Roman occupation depict most graphically the deer fleeing before the gaze-hounds. William of Malmesbury and other

chroniclers tell us how the Saxon kings delighted in the chase; how Alfred was a skilled hunter at twelve years of age; and how the Confessor followed his hounds every day after Mass. The Bayeux tapestry shows Harold with his hawk and hound, and the Conqueror, we know, "loved the tall deer like a father"; and Edward III., we learn from Froissart, kept his staghounds and his harriers when campaigning in France. Coming down to later days, we read that bluff King Hal, so magnificent on the Field of the Cloth of Gold, did yet delight in following his hawks on foot, and how once in so doing he fell into a dirty ditch at Hitchin. Scarcely less devoted to the pleasures of the chase were the higher ranks of the clergy, as various records relate. In the twelfth century the clergy of Berkshire were granted dispensation from providing the Archdeacon at his visitation with hawks and hounds; while a fourteenth century Archbishop of York was accompanied in his progresses by a pack of hounds and a retinue of two hundred persons, who were maintained at the expense of the abbey and priories on the route. Earlier ecclesiastical authorities had in vain attempted to restrain such practices: Boniface, Archbishop of Mayence, in a letter to Cuthbert of Canterbury, giving the counsel of perfection, "Let not the servants of God keep hawks or falcons." The clergy were also forbidden by canon from hunting "for pleasure," though permitted to do so "for the benefit of their health."

In that part of Sussex with which we are immediately concerned there are numberless records of the clergy possessing parks and rights of chase. The small religious establishment of South Malling, between Lewes and Ringmer, consisting only of a Dean and three canons, had "sporting rights" in ten or more parishes of the extensive manor of the same name, which at one time included seven or eight sub-manors. This great lordship, as we learn from an Inquisition taken in the reign of Richard II., contained five out of the hundred and twenty-five parks and chases possessed by the See of Canterbury, of whose jurisdiction it was a "peculiar." Of these parks the neighbouring and subordinate manor of Ringmer contained a group of no less than four, viz., the parks of Plashett, More, and Ringmer, and the so-called "forest of la Broyle." With regard to the latter, we shall be able to determine the correctness or otherwise of its designation if we consider wherein a forest, strictly speaking, consisted. *Imprimis*, a forest was a royal possession, and if conveyed into the hands of a subject, however elevated in rank, it degraded into a chase. Spelman describes a forest as "an extensive portion of country, for the most part deserted and woody, devoted to the maintenance of the royal game, defended by no hedge, but having

## 76 *Forest of the Broyle and the Parks of Ringmer.*

certain known boundaries," which another authority defines as "rivers, highways, hills." "At first," says Spelman, "it was wholly regal: untenable by Barony or Bishopric. Even the Church could derive no tithes therefrom, 'for indeed God abhors the cruel chase, and would not deign to receive any offering therefrom.'"

Similarly, a forest could not belong to a Bishopric nor pertain to a parish, "because from Bishops and from Rectors of Parishes the care of sheep, not of wild beasts, is required." Manwood's quaint black letter tells us "a forrest is a certen territorie of woody grounds and fruitfull pastures priviledged for wild beasts and foules of forrest, chase and warren, to rest and abide in the safe protection of the King, for his princely delight and pleasure . . . and also replenished with wilde beasts of venarie and chase and with great covertes of vert for the succour of the said wilde beastes to have ther abode in, for the preservation and continuance of which said place together with the vert and venison ther are certen particular lawes priviledges and officers belonging to the same."

To administer these laws, and control these officers, Justices were appointed, who made their "Iters" every third year. Other courts pertaining to the forests were the "Swainmotes," held three times a year; and to these courts came the foresters, verderers, and agistators, the former being officials whose duties are sufficiently indicated by their names, the latter being those who had control of the "agisting" or turning out cattle to pasture in the forest. As to the "beastes of forrest chase and warren," the precise pages of the well-known *Boke of St. Albans*, printed in 1486, tells us—

"Fower maner beestys of venery there are,  
The first of theym is the hert, the seconde is the hare,  
The boote is oon of tho the Wolff and not oon moo,  
Bestys of enchaee.  
Oon of theym is the bukke another is the Doo,  
The Fox and the Marton and the wilde Roo."

All this being so, what evidence is there that the Broyle was entitled to the name of a forest, which for so many hundred years was attached to it? From its name we merely gather the somewhat indefinite knowledge that it was "a tract of wood or forest in which the hunting of wild beasts is carried on, but chiefly a wood surrounded by fence or hedge"; while others derive its name from "Bruilum," a tract of briary ground. We must, therefore, go to the records themselves, which preserve the history of the Broyle and other parks of Ringmer. In Spelman's list of eighty-seven English forests no Broyle appears, and no mention of it occurs in any of the *Assise Forestarum*, neither is there any evidence that it was ever permanently in the royal possession until early in the seventeenth century, when, as Archbi-hop Parker writes, Queen Elizabeth took

*Forest of the Broyle and the Parks of Ringmer. 77*

away "my Broyle." The only way to account for its so persistent designation as a forest is to assume, as is not unreasonable, that when in 838 the manor of South Malling was granted by Egbert to Christ's Church, Canterbury, the Broyle (a parcel of the manor) was in fact a forest, being a royal possession, and that the name survived through all the centuries during which it existed merely as a chase or park. In this circumstance, too, we may perhaps find an explanation of the non-occurrence in the records (so far as I may speak from my lengthy search for them) of any grants of "free-warren" or "license of imparkation" for the manor of Ringmer or its parks. The less being included in the greater, the Confessor's grant of free-warren in 1051, taken with Ethelred's previous confirmation (in 1006)



Fig. 3.—This large initial (4½ ins. by 3 ins.) heads a roll of several membranes containing the accounts of the chamberlains, foresters, parkers (and "all other ministers"), of the several manors (including Ringmer, the chief) of the Bailiwick of South Malling for the year 1845-6. The portion I have shaded is, in the original, painted pale brown-pink. The smaller initial, "Foresta de Broyle," is from the same roll.

to "the church of Christ in Canterbury": of *all* "the donations of land . . . together with their fishings, huntings, hawkings," was sufficiently comprehensive to include Ringmer and its parks and forest.

As regards the difference between a chase and a park, it lies in the existence or absence of a fence of pale or hedge and ditch. This was a necessary constituent of a park, while a chase, like a forest, lay open. There is no evidence that the Broyle was ever inclosed with a fence, although we meet with entries in the parkers' accounts for the manor of payments to the "custodian of the pales" of the Proyle. But probably this official was appointed to see that the

## 78 *Forest of the Broyle and the Parks of Ringmer.*

tenants maintained their inclosures "against the Broyle" (as by ancient custom they were bound to do), or pales may have existed only on its eastern boundary, where it was continuous with Laughton, the territory of the Honour of the Eagle, or Barony of Pevensey. On every other side the Broyle was surrounded deeply by the lands of its own lord, against which there was no necessity for a strictly-maintained inclosure. There is little doubt, therefore, that the Broyle was a chase.

The earliest date at which the Broyle appears in any records now extant is about the year 1150, when Theobald, Archbishop of Canterbury, in an undated charter, granted to the College of South Malling all the tithes of pannage in the manor, together with "pannage for 24 hogs in his forest of the Broyle." The word "pannage" here appears in a two-fold sense: in the first case it means the money received by the lord for the privilege of turning hogs into the forest to feed on the acorns and beech mast; in the second, it denotes the exercise of the privilege itself.

The earliest court rolls and parkers' accounts being missing from the MSS. at Lambeth, I can find no documentary reference until the first year of Edward I., 1272, when the *Hundred Rolls* contain an entry relating, doubtless, to the Ringmer parks, though none are mentioned by name. Replying to the inquiry made of those who had committed abuses "by the power of their office," the jurors said that when the manor of South Malling was in the royal hands as an escheat, Nicholas le Bretun, bailiff of the Escheator, sold to John de la Stone four oaks for nine shillings, allowed for the expenses of the said Nicholas. Afterwards came Richard de Pevense, the Steward, and found neither the oaks nor the money for them, and he fined John to the extent of four pounds, and "yet the said John had received no oak tree." The jurors proceed to say that Richard himself had sold wood in the manor to the value of £54 (an immense sum in those days), "as well in the forest as in the parks."

In the sixth year of the same reign a commission of Oyer and Terminer was issued touching the persons who hunted in the free chase of Robert (Kilwardby), Archbishop of Canterbury, in South Malling, and in his parks there, and carried away his deer. Poaching appears to have been very prevalent at this period. Hence probably arose the proverbial expression "non est inquirendum unde venit venison." The offenders were by no means always of the lower orders of the people, for when next we find the Broyle mentioned in such a connection the name of a Sussex family of great antiquity and position is borne by the culprit; for in the *Originalia* of

*Forest of the Broyle and the Parks of Ringmer.* 79

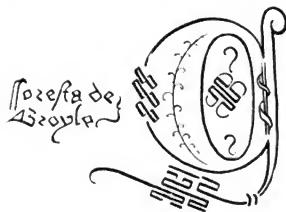
Edward II. the king commands the sheriff to liberate from Maydenestan (Maidstone) gaol a certain John de Courthope, who had been sentenced to six years' imprisonment for trespasses committed "in the park of the venerable Father Robert, Archbishop of Canterbury, at the Broyle, near Ringmer." As John had already passed two years in prison, the sheriff was charged to exact a reasonable fine and to let him go free. Similar offences are referred to in a Patent Roll of Edward III., who in the sixth year of his reign issued a commission of Oyer and Terminer on a complaint by Simon Mepham, Archbishop, "that certain persons at divers times both by night and day have felled his trees at Ryngemere . . . broken into his parks there, and carried away deer and trees." The next record of the Broyle and other parks of Ringmer is an Inquisition taken in the same reign (1367) to inquire into the possessions and privileges of the College of South Malling, wherein it appeared that "the said Dean and three Canons of South Malling can and ought to hunt in all the woods of the said Lord Archbishop . . . the parks only excepted." The words "ought to hunt" seem strangely suggestive of that more remote antiquity when the hunting and destruction of wild beasts was a necessity as well as a recreation. The jurors in this Inquisition proceed further to state that the Dean and Canons receive all the tithes of pannage in all the Archbishop's woods in Ringmer, and have also the right of pannage for twenty hogs "in the park of the Lord Archbishop commonly called Broyle," together with free common for all their cattle in the same. In addition, they and their predecessors have been accustomed to have each year four oaks in the park, "namely each of them one large oak suitable for fuel." Not many years afterwards a Patent Roll of Richard II. gives us another mention of the Broyle, when in 1384, by an "Inspecimus," the king ("for half a mark paid into the hanaper") confirmed a grant made by William Courtenay, then Archbishop, to his esquier, Matthew Kelly, of "the custody of his parks, forests, chaces, warrens, and woods in Sussex as fully as William Mallyng had the same." From the Lambeth MSS. we learn that Matthew's stipend for these duties was 6d. a day, and 5s. a year as "custodian of the pales of la Brull." In a chamberlain's account of the same period is recorded the amount received for pannage: "49s. 6d. received for pannage of the tenants in la Brull in winter, 28s. 6d. from the sale of hogs." This roll also affords the interesting information that a little community of potters existed in Ringmer at this period, 2s. 3d. being accounted for as received "from three potters in Ryngemere for license to dig clay in the common of the Broyle."



## 80 *Forest of the Broyle and the Parks of Ringmer.*

In another Inquisition taken in the year 1398 occurs the first mention of the "parrock" court held by the lord's steward for determining questions of pannage and agistment; this latter word meaning the turning out to pasture of animals other than swine. In later times this court came to be called the "aves" court, from the word "avesagium," the low-Latin synonym for agistment.

About this time John Pelham was forester of the "Forest of La Broille." He was the son of that John Pelham who assisted Roger la Warr to capture John, King of France, at the battle of Poitiers, and upon whom the badge of the buckle of a sword belt was conferred in honourable commemoration thereof. This younger John was a most trusted adherent of the House of Lancaster, and had the custody, at his castle of Pevensey, of several high political prisoners.



Initial of forester's account (*Computus*) 1485

Poaching offences again appear in a commission of Oyer and Terminer issued in 1422 on a complaint by Henry Chicheley, then Archbishop, that "certain malefactors and peacebreakers arrayed in manner of war" broke into his parks at (*inter alia*) Brouyll, Plashett, More and Ryngmere, who "hunted in them without his licence, took and carried away his deer, and beat and assaulted his men." Five years later the chamberlain's accounts show that the little community of potters had increased in numbers during the forty years that had elapsed since its first mention; for now he records "customary receipts" of "7 hens from 7 potters at Ringmer for common of pasture in the said forest, from each potter one hen by custom." He further accounts for "210 eggs customary rent from tenants holding '*inter se*' 40 virgates of serf-land for common pasture in the forest of the Broyle, of which each tenant of 1 virgate pays

*Forest of the Broyle and the Parks of Ringmer.* 81

annually to the lord 5 eggs." In addition, the seven potters pay 100 eggs each "for licence to dig clay" in the Broyle. In the post-Reformation records of the manor the potters and their payments are no more found. But in the year 1894 their memory was revived by the unearthing of some ancient kilns in a field in Ringmer which had long borne the name of "the Potters' Field."

Returning to our manor rolls, we find Matthew Kelly's name succeeded by William Bentleghe and John Lucas, as forester and deputy-forester of the Broyle; who in their turn give place to John atte Sinythe. In his time the potters' customary rent of eggs is commuted with 5s. 3d., "for license to dig clay in the common of the Broyle." A few years later a default of rent is recorded in this connection by reason of four of the potters having died, doubtless from some one of that variety of epidemics which periodically prevailed during the middle ages. In 1441, Archbishop Chicheley's Register records the appointment of Peter Bircher, armiger, as "custodian of the park or forest of Broyle," a manorial court roll of a few years later date giving the name of John Lucas as "surveyor of the enclosure around the forest of Broille." In 1459 Christopher Furneys was forester, and in one of his accounts he enters the receipt of "46s. 6d. for wood and underwood fallen this year in the forest." A court roll of the manor in the sixth year of Edward IV. contains a record of a dispute which arose between the lord and one of his tenants, a certain William Delve (a member of a family which has been continuously represented in Ringmer during the last five hundred years), relative to the right of commonage in the Broyle, which William claimed as of ancient usage, but the lord denied. At this court the bailiff was ordered to distrain William Delve to answer to the lord regarding his putting his swine to pannage in the Broyle. Delve replied that he held of the lord a free tenement called "the Gote" (nowadays the Goat Farm), and that he and all his predecessors had been accustomed to put their swine into the Broyle "from a time to which the memory of man did not extend to the contrary," and this, too, without any consulting (*avisamentum*) with the lord; and about this "he puts himself upon the country." *I.e.*, claims trial by a jury, "and puts in his place (makes his attorney) John Warnet." Thereupon the bailiff was ordered to summon him to come to the next court, but at the time appointed they did not answer to their names, and the bailiff was ordered, "to produce their bodies at the next court to form a jury between the parties." At this court, again, the twelve good men and true did not appear, and the bailiff was ordered "to distrain them more strictly." From this third court the jury were again absent, and as no further record of the case is to

## 82 *Forest of the Broyle and the Parks of Ringmer.*

be found, we are without any information as to the result of this lawsuit. There is little doubt, however, that William Delve was not upheld in his claim by his peers, for a "custinall" of the homagers of the manor in the fourth year of Edward VI. says that "our custom is that every tenant may common in ye Lord's soil all that he breedeth forth on his tenure, . . . and pay nothing for them, except only for hogs and swine." In all these chamberlains' and foresters' accounts I have found no record of the delivery of any oaks to the canons of South Malling as their ancient due; but in an account for the year 1472 there is an entry of 6s. 8d. paid to the chamberlain of the manor, "the price of one oak which he ought to have by ancient custom." In the first year of Edward IV. we find a relative of the former Archbishop, by name Thomas Bourchier, Knight, forester of the Broyle. I can find only one of his accounts extant, and that is exiguous to such an unusual degree that its entry here will not demand much space. It reads—

"Foresta de Broyle Thomas Bourchier Knight forester  
arrears nothing  
but from"—a blank!

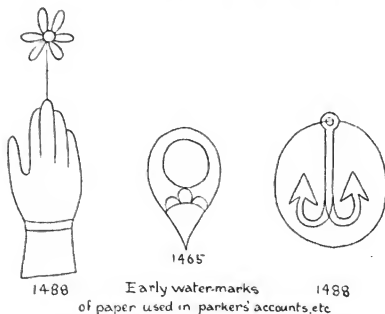
The money realised from the sale of wood seldom appears in any of these accounts to have amounted to much. In 1487 the chamberlain accounts for 12s. 8d. received from that source. The same document records some of the expenses arising from repairs and improvements in connection with "expenditure made and applied about the repair of the old lodge (*veteris logei*) within the said forest; as money paid to eight carpenters working for four days in the said lodge making windows and doors to the same, and in repairing the walls of the lodge with lathes and tiles, and in the wages of a thatcher working upon the roof of the said lodge with straw, as appears in a certain bill, 9s. 1d. And in expenses incurred about the new lodge in the said forest, as for 100 planks called 'planche borde,' bought 20d., and 100 and a half nails called 'peny nayle,' with burnt chalk, shindles, and other things bought for the aforesaid repairs, as appears in the above-mentioned bill, 4s. 2d."

I have translated the word "*sindulæ*" in this account as "shindles," *i.e.*, thin cleft stone, such as Horsham slabs (which were much used formerly for roofing purposes hereabouts), because it is connected with "burnt chalk," *i.e.*, lime (for mortar). Otherwise it might have been taken as the scribe's rendering of "*scindulæ*," *i.e.*, shingles, thin oaken tiles wherewith so many Sussex church spires and other roofs are covered. The occupation of a "shingler" is almost obsolete nowadays, yet it was once in much vogue. In a record of a

## *Forest of the Broyle and the Parks of Ringmer. 83*

legal process in Edward III's reign I have seen a party thereto described as a "husbandman and shingler."

These buildings termed "lodges" were small dwellings which accommodated the keepers of the forest or park, and served also as places for rest and refreshment of the hunters. Leland, in his *Itinerary*, speaks of the "prattie loggis" which were to be seen in the parks and chases of his day. Hence we find so many old houses and properties about the country which bear the name of "lodge" either simply or coupled with some descriptive adjective. For about this time parks began to be multiplied to a remarkable—and certainly illegal—extent. Philip de Commines (who was born



in 1455, and died in 1509) in his *Description of England* declares that "there is hardly a gentleman who has not from three to four hundred bucks within a fence, and the lords have as many as from 12 to 1,500 in their parks." Of our Ringmer "lodges," one at least was large enough to accommodate the Hallmote, Halimot, or Court Baron, for from a roll of 1488 it appears that such a court was held "at the Broyle" in that year. Among the "presentments" then made was one that "there were gaps in the park pales at Shortgate, Coupersgate, Ryngmerysgate, and Monkyngate by default of the custodian of the pales," whose name, we gather from another roll, was John Rye. Although these "gates" have vanished long ago, their localities are indicated by their names still in use in Ringmer to-day. Cooper's-gate, or Cooper's Hatch, as it is more usually termed, again appears a few years later in a Hundred court roll of 1492,

#### 84 *Forest of the Broyle and the Parks of Ringmer.*

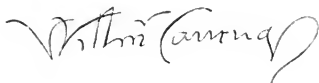
when a certain Andrew Swane was fined for breaking "the lord's gate in Broyle Park called Copshech." To the same court came Richard Delve, and "threw himself on the mercy of the lord because he had allowed one mare to trespass in Broyle Park." Here it will be best, perhaps, to explain to those readers unversed in matters mediæval and objects obsolete that "hatch" was the term for a forest gate of a particular nature, constructed of an upper and a lower portion opening independently, to facilitate the passage of foot-goers, while the deer were prevented from overleaping the gate by its closed upper portion. Another form of forest gate was made on the principle of the common turnstile: a frame of wood or iron, cross-shaped, revolving horizontally on a central pivot, and permitting passage in one direction only. Dame Juliana Berners, in her *Boke of St. Albans*, mentions it (curiously enough, in that part thereof which treats of Coat Armour) in this way: "Ther is an othier maner of signe in armys; by dyverse nobull men borne; the wich is calde a Saltori, and it is made by the man' of a cros of Saynt Andrew as here now it apperith, and thys cros is lickynt after certen men to an instrument made in dyverse parkys the wich is of grete magnytude or largenes; to the comparison of this signe. And it is well know of nobull gentelmen and hunteris that sych saltatories ar ordant in mony parkys and placis to take wilde beestys the wich onys their enterying by thatt instrument may nev' goo a gayn. Wherefore in olde tyme thes signys were geveyn to rich men . . . the wich men suffer not their tresures i what maner of wyse they be getyn to pass from them."

In the following century we find another term applied to the Broyle in place of the usual "forest" or "park," for in a roll of the year 1506 it is called "Broyle Fania," the latter word meaning a wood consisting chiefly of beech trees. In connection with which I may mention that an "old inhabitant" tells me of the great number and size of the beech trees which existed on the Broyle a generation ago. In the same roll Thomas Delve records the amount of wood sold in these words: "This is the wood sold in the Broyle sold in the month of May in the xxi yer off the Rayne of King Harry VII. by Thomas Delve woodfeller ther"; following upon which is a list of twenty-five purchasers, the sum realised being £3 1s. 6d. This is the first instance in these MSS. of the use of the vulgar tongue. Another instance occurs, in the same year, in a gift of deer by the Archbishop, William Warham, to John Wornet, who was doubtless a member of the family of Warnett, which flourished at that period in Framfield, a neighbouring manor of the Archbishop, in which, indeed, a portion of the Broyle was situated. He was probably the

*Forest of the Broyle and the Parks of Ringmer.* 85

son of John Warnett, whose sepulchral slab in the old church of Buxted (a neighbouring parish to Framfield) bears on a brass shield the family arms, a stag salient. The inscription on this slab asks for prayers for the soul of John Warnett, gentleman, "unus sociorum de Furnivall Inn," who died the 17th day of October, 1486. He, in his turn, was probably the lawyer whom William Delve, in his claim of pannage right in 1466, employed as his attorney.

The text of the warrant is as follows:—"Right welbeloved we great you well we wyll and charge you that ye kill and deliver w'tout any disturbanc' of oure game w<sup>t</sup> reasonable expediton oon seasonable deare of grece in oure pke of Broyle to the berer here of to the use of oure welbeloved John Wernet and this oure warant shall be yor sufficient discharge. Wrytyn at oure man' of Lamblithe the xix<sup>o</sup> day of July the xxi<sup>o</sup> yere of Kyng Henry the VII. (A.D. 1506—WILLM. CANTUAR."

A handwritten signature in dark ink, appearing to read 'Willelmus Cantuariensis', written in a cursive script typical of the early 16th century.

FACSIMILE OF ARCHBISHOP WARHAM'S SIGNATURE TO WARRANT

A "seasonable deer of grease," it may be explained, is a deer in its prime or fat condition, the period of which Dame Juliana describes in these words:—

"Merke well theys sesonyz folowyng,  
Time of grece begynnith at Mylsoner day,  
And till holi Roode day lastyth as I yon say."

Two years later, another Delve, John to wit, appears by these rolls to have been the "custodian of the wood of the forest of Broyle," and in his account he sums the amount received by sale of wood at £6 13s. 2d. Another warrant for the delivery of deer was issued by the same Archbishop in 1511, this time for the benefit of one Richard Sackville, and in these terms:—"We will and charge you That w'tout chacing or disturbance of or game being in your keping ye doo sley ther oon buk of season and the same to delyver to my right welbeloved frende Richard Sakvile Escuyer or to the bringer herof to the use of the same any restraint or other commandment heretofor on our behalve geven to you to the contrarie notwithstanding or els that ye suffer our said frende to sley the same buk with his

86 *Forest of the Broyle and the Parks of Ringmer.*

greyhounde so that he nor you let renne noo bukhoundes ther and this bill signed with our hande shall in that behalve sufficiently warrant and discharge you. Given at our manoir of Knoll the fifth daye of September the third yer . . . . To the kep of or parke of Broyle and in his absence to his deputie ther.—WILLM. CANTUAR."

How little did the Lord Archbishop, lord of so many manors, parks, and chases, foresee that in a few years the Archbishopric would be stripped of so many of its worldly possessions, and that his fair manor of Ringmer and park of the Broyle would so soon pass into the hands of the family of that man—albeit, his "right welbeloved frende"—to whom he thus made the paltry gift of "oon buk of season."

W. HENEAGE LEGGE.

## Pre-historic Dartmoor.

### I.—THE HUT-CIRCLES.

**S**EVEREN years since our knowledge of pre-historic Dartmoor was of a very limited character. We saw the hut-circles, kistvaens, barrows, stone-rows, the so-called "sacred" circles, the cromlech, and the menhirs, and speculation was rife as to what they meant, or when and by whom they were erected. As far as we know, there had been no thorough or recorded exploration of any of these monuments. Nearly all the graves had been rifled at some unknown period, and apparently with a small degree of success, for clinging to them still are legends of gold and silver. The idea that they contained treasure is a very old one, for we find as early as 1324 a grant made by Edward II. for searching certain barrows in Devon. This irregular exploration was a misfortune, for valuable evidence was destroyed. The riflers, however, missed some of the graves, and a few of these have been explored on scientific lines with great advantage to the student of pre-historic archaeology.

The Dartmoor Exploration Committee of the Devon Association for the Advancement of Science, Literature, and Art commenced operations six years since, and the members have each year compiled a report giving details of their work with the spade and surveyor's instruments. These accounts form the basis of our knowledge of Dartmoor in pre-historic times, and throw a flood of light on a hitherto obscure subject.

Western Europe has passed through various stages of culture, and these have been very simply described as (1) that period when the use of metals for cutting instruments of any kind was unknown and man had to depend on stone, bone, and wood for his tools and weapons; (2) a period following the first, when copper or bronze superseded the use of stone; (3) to be again succeeded by iron and steel.

These divisions of periods of culture must not be taken too literally, for, of course, the use of stone overlapped that of bronze, which again overlapped that of iron. It must also be understood that these periods of culture varied in different countries; for instance,



ancient Egypt was in an advanced condition when Western Europe was in a primitive state, and in Italy the iron age may have commenced when some of the northern countries were still in their bronze, or even stone, age. This classification does not imply any exact chronology, for we have no knowledge of the time occupied in passing through the various stages. It is only intended as a rough and ready guide to the student, who might otherwise get bewildered without some sign-posts to guide his footsteps.

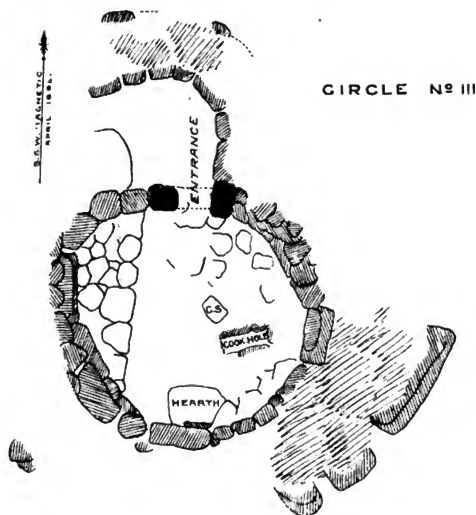
There are no remains on Dartmoor of the first division, but of the second overlapping period we have abundance. We call this the late stone and early bronze age, for both implements of stone



Fig. 1.—Hut-Circle No. III., Grimspound.

and bronze have been found in such juxtaposition that they must have been used at the same time by the same people. In addition to this, we have gained valuable information from the pottery found on Dartmoor, and especially in connecting the hut-circles with the kistvaens.

The aspect of the heights and slopes of Dartmoor during the hut-circle occupation was very much as it is now, but many of the valleys we should hardly recognize. Some of these were marshes swimming in water and studded with bulrushes. Broad Marsh, near the headwaters of the East Dart, is an example. This was



P.H. Ward



ELEVATION OF ENTRANCE

Fig. 2. — Plan of Hut-Circle No. III., Grimspound.

drained by the "old men," *i.e.*, the ancient timers, who dug through solid rock and lowered the bed of the river to such an extent that the marsh was relieved of its water, and enabled them to stream the surface for tin. Other valleys, again, were densely-wooded thickets, containing oak, alder, hazel, and furze. Gawler Bottom, near Post Bridge, is a type of the once wooded valley, and Wistman's Wood is an example of an existing specimen. Here the living oaks are stunted, gnarled, moss-covered trees, springing from amongst a "clatter" of rocks, and conveying the impression of great age. Gawler Bottom is now a bog which appears to have been formed



Fig. 3.—Hut-Circle No. XX., Grimspond.

by the Gawler brook becoming choked in the lower end of the valley, thus forming a marsh, which killed the trees. The remains of these may be seen lying deep in the bog when the turf-cutters are at work—black oak, and even hedge nuts, four to five feet under the surface. Without multiplying instances, we can easily imagine the thickets in some of the valleys, and the marshes in others; the former harboured the wolf, and the latter, in season, teemed with wild-fowl. Boles of oak trees have been found on very high ground, near the sources of the Dart, but as a rule the slopes sweeping up to the tors were bare as they are now, and on

these, in favoured positions, were the circular huts, sometimes standing singly, and again in groups, often surrounded by an enclosing wall of stones "dry laid," that is, without mortar of any kind.

The people were pastoral: the cattle enclosures demonstrate this, and many of them came to Dartmoor to "summer" their beasts, even as it is done to-day. The great antiquity of "summering" is borne out by many of the hut-circles, for they are of too great a diameter to carry winter roofs, and some of them have their kitchens placed outside, as if to avoid the heat of cooking operations. The in-country was wild: marshes, great downs covered with furze, and forests which

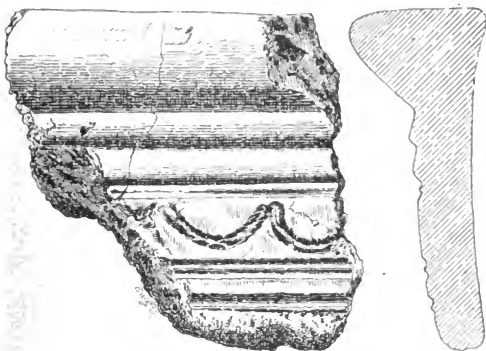


Fig. 4.—Sherd found in Hut-Circle at Smallacombe Rocks.

harboured the bear, wolf, wild cat, fox, wild boar, and deer, and one reason why the uplands of Dartmoor were such favourite pasturage tracts was owing to their being open and further removed from the in-country woods, the natural haunts of predatory animals.

The moorland thickets, to which reference has been made, afforded a good deal of cover, but nothing like that rendered by the great stretches of forest and brake lower down.

It is interesting to note that references to the bear in England are made as late as A.D. 750, and the wolf only disappeared in the reign of Henry VII., whilst in Scotland it did not absolutely become extinct until the middle of the seventeenth century. It is said that

the right to pasture on the moor, enjoyed by certain parishes contiguous thereto, was conferred in return for the obligation to destroy a certain number of wolves per annum.

From the prevalence on Dartmoor of thumb-scrapers, *i.e.*, flakes of flint so trimmed that they possess a semi-circular scraping edge, it is assumed that the inhabitants of the hut-circles wore skin clothing, which had been scraped and rendered supple by these flint implements. This is confirmed by the great scarcity of spindle-whorls, for thus far only a couple of examples have been found *in* the hut-circles, and a very few outside.

Grimsound under Hameldown is one of the most perfect settlements on Dartmoor. It contains twenty-four hut-circles, surrounded by the remains of a double wall enclosing a little over four acres. Two huts within this enclosure are taken as illustrations; they are known as No. III. and No. XX. No. III. is nearly eleven feet in diameter, with a doorway 2 ft. 9 ins. wide, protected by a low curved wall, which was probably roofed. Entering the hut, there is on the right-hand side a raised dais or platform, standing eight inches above the floor of hard trodden-in sub-soil. This is supposed to have formed a couch, and with rushes and heather made a comfortable pre-historic bed. Opposite the door is the hearth, and near it a cooking-hole lined with stones set on edge. Almost in the centre of the hut is a small flat stone, which may have served as an anvil for cracking bones, etc., on, or it may have been a foot-stone for a post supporting the roof. Much wood charcoal was found in this dwelling, together with fragments of flint. No pottery was observed.

No. XX.—Not quite ten feet in diameter. The floor of this hut was paved; it contained a small cooking-hole and much charcoal. A broken flint knife, much used, was found near the fireplace.

Another slightly larger hut, one of a collection lying between Devil's Gully and Har Tor, near Princetown, possesses a large cooking-hole or fire-pit, 3 ft. 6 ins. in diameter and 1 ft. 2 ins. deep. This was also lined with stones, and rendered very large quantities of charcoal, which seemed to be from oak, beech, and alder. On the left of the entrance the excavation revealed a circular disc of micaceous slate, nine inches in diameter and three-quarters of an inch thick, and under it were the fragments of a shallow vessel of hand-made pottery with a mouth diameter of seven or eight inches. The hut also yielded some flint scrapers and flakes.

Near Har Tor lies Raddick Hill, and on this is a ruined enclosure containing a small group of huts. In one of these the digging revealed a cooking-pot of rude hand-made pottery standing in its

"cooking"-hole. This was figured and briefly described in Vol. I. of this Journal. It has now been mended and restored, and is deposited in the Municipal Museum, Plymouth. These vessels were not made to stand direct fire or great heat, and cooking was performed by means of hot stones, a common practice with primitive people of all ages. Many of these cooking-stones, some cracked with heat, were found in the floor of this hut.

These huts may be considered as permanent habitations, and were probably inhabited all the year round. They are small—from ten to fifteen feet in diameter—and could be roofed with rushes in such a manner that they could be made winter weather-tight. Rushes are abundant on the moor, and they are the best material available.

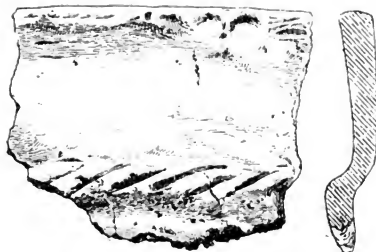


Fig. 5.—Sherd found in Hut-Circle at Blackslade Down.

There is a good example of a summer hut on Blackslade Down, near Widecombe. It is thirty feet in diameter, and has the cooking-place outside. The excavation of this hut-circle yielded fragments of rude hand-made pottery and a flint knife. Another hut-circle near this rendered fragments of a cooking-pot, ornamented with deep diagonal lines and two unmistakable thumb-marks of the potter.

Smallacombe Rocks are situated at the western limit of Hay Tor Down, and from whence is an abrupt descent to the valley of the Becka Brook. This descent is strewn with boulders, one being a logan stone, weighing thirty-eight tons, probably the largest boulder in Devon which can be appreciably rocked by one person. Smallacombe Rocks were enclosed by a wall of dry masonry, and the remains of two hut-circles stand one on either side of the entrance, which is approached from Hay Tor Down. In one of these

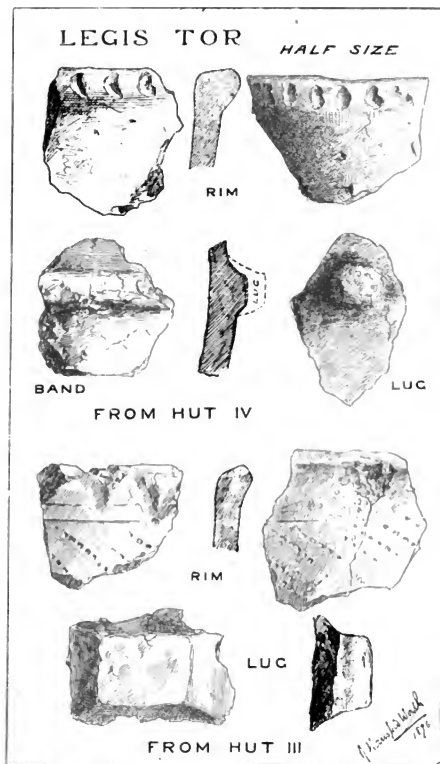


Fig. 6.—Fragments of Pottery found in Hut-Circles at Legis Tor.

numerous sherds were found the remnants of a pot. Two of these represent portions of the rim, which has a heavy cornice with three grooves following below, and then a festoon-like ornament, formed by pressing plaited cord or sinew on the clay when plastic. Below this again, the same impression in lines. The mouth diameter was about one foot, and as no fire-hole or cooking-stones were found in this hut it may have served the purpose of a small store-pot.

The paste of these Dartmoor pots is clay, which has baked a reddish brown, imperfectly mixed with quartz and powdered granite. All are hand-made. Much of the pottery shews unmistakable signs of cooking operations. Many fragments of pottery were found in hut-circles at Legis Tor, and some of these are figured in plate No. 6.

Some of the tools and weapons of these pre-historic people have come down to us in almost perfect form and condition. They are of flint, grit, and elvan, and consist of scrapers (in great abundance), borers, knives, arrow and lance heads, celts, smoothers, rubbers, and pounders. Strangely enough, mullers or querns are almost conspicuous by their absence. One miller only has been found in a hut-circle on White Ridge, near Postbridge. It does not follow from this that grain was but little eaten, for if it be parched it can easily be broken up between a couple of pebbles, and the hulled grain boiled in milk would make an excellent furmenty. As these people possessed domestic animals they always had food to fall back upon, and this was, no doubt, supplemented with the product of the chase deer and wild pigs. The rivers yielded trout and salmon in season.

Bronze has been found in the graves, but not in the huts. Its absence in the dwellings is not to be wondered at, for it was too precious to be lost. On the other hand, it was placed in the graves as a mark of affection and respect for the dead, and for use in that future life which even these poor Dartmoor folk believed in. Up to the present, no iron or relics of this metal has been found in any of the hut-circles. One does not, of course, expect to find it in the very early dwellings of the bronze period, but it is strange that thus far no circular huts of a later time have been discovered.

There is a great and unaccountable gap between the hut-circles described and the comparatively modern rectangular house.

ROBERT BURNARD, F.S.A.



## Some Types of Cornish Fonts.

**P**ERHAPS the oldest font in Cornwall is that in the beautiful mission church of St. Conan, at Washaway, in the parish of Egloshayle. It used to stand in the Rectory garden at Lanteglos, near Camelford, where it did duty for many years as a flower pot. However, it was given to the parish of Egloshayle some twenty years ago, and is now carefully preserved in the new church of St. Conan at Washaway. Sir John Maclean, in his work on *Trig Minor*, says: "The ancient font, which is of Saxon character, having interlaced knots sculptured on it, is preserved in the Rectory grounds of Lanteglos."

The bowl<sup>1</sup> is 11 ins. in height, and is divided into three compartments by perpendicular bands. One band is quite plain, and is 1½ ins. wide; the other two bands (3 ins. wide) are each ornamented with two spear heads, 4½ ins. and 3½ ins. in length. Between these bands are series of interlaced knots, and below the bowl are two cable mouldings (each 3 ins. deep). The ornamentation on the rim and the low pedestal will be seen in the accompanying illustration (fig. 1). The bowl leans considerably to one side, and the bottom cable moulding and the plinth are modern. This font is a great treasure, for it is not only the oldest in the county of Cornwall, but one of the most ancient in the kingdom. It may not have been carved in Saxon times, yet it carries upon it marks of a Saxon character, and may, perhaps, have been executed in the early years of the Norman period.

Cornwall possesses several square Norman fonts, and as examples those of St. Germans and Egloshayle may be mentioned. It is now more than a century<sup>2</sup> since the font at St. Germans was broken into pieces and an alabaster one substituted in its place. In the year 1840 the Rev. Tobias Furneaux collected the pieces from the rubbish in the north tower, and having discovered the upper step, which showed that the bowl had originally rested on five pillars,<sup>3</sup> he had

<sup>1</sup> Diameter across the top, 2 ft. 1 in.; depth of interior, 10 ins.; diameter of interior, 1 ft. 8½ ins.; circumference at top, 6 ft. 8 ins.; circumference at bottom, 4 ft. 2½ ins.

<sup>2</sup> 1793 A.D.

<sup>3</sup> Centre pillar: 1 ft. in height and 4 ft. 1 in. in circumference; four corner pillars, 1 ft. 1½ ins. in height and 1 ft. 4 ins. in circumference.

the bowl<sup>1</sup> cemented together and the pillars restored in granite. The plinth upon which the base stands was added at this period. The angles at the top of the bowl are ornamented with what appears to be intended for a dove, a circle and the vesica piscia.<sup>2</sup> The west and south sides are adorned with a four-leaf pattern;<sup>3</sup> eight arcades<sup>4</sup> are on the north face, and the east side has six semi-circles, as may be seen in our illustration.

The font in the church of St. Helie, Egloskayle, is a square bowl, resting on five pillars.<sup>5</sup> The bowl is ornamented with plain arcades, and there are eight on one side and six on each of the



Fig. 1.—Font in Washaway Church, Cornwall.

other three faces. The west side has been damaged at a period before the arcades were carved upon it, for otherwise the three arcades above the mutilated portion would not have been completed in the manner we now find them. There is an inscription on the lower part of the north face, which is now hopelessly illegible.

<sup>1</sup> Diameter of interior (top) = 2 ft. 4 ins., and diameter of interior (bottom), 2 ft. 2 ins.; depth of interior, 10 ins., and depth of exterior, 1 ft. 1½ ins. Top of bowl, 2 ft. 9 ins. square; bottom of bowl, 2 ft. 7 ins. by 2 ft. 7½ ins.

<sup>2</sup> See letterpress and illustration of this font in Paley's *Baptismal Fonts*.

<sup>3</sup> The four-leaf pattern is 8 ins. by 8 ins., and is repeated three times.

<sup>4</sup> 8 ins. in height by 3 ins. in width.

<sup>5</sup> Top of bowl = 2 ft. 3 ins. by 2 ft. 4 ins.; diameter of interior, 1 ft. 9½ ins.; depth of interior, 10 ins.; depth of exterior, 1 ft. 4 ins. Height of pillars, 1 ft. 6 ins.; circumference of centre pillar, 2 ft. 11 ins.; circumference of corner pillars, 1 ft. 1 in.

In the north-east of the county are a series of fonts which were doubtless constructed a few years before the end of the twelfth century. They have square tops, with human faces at each corner, and the sides are adorned with a flower pattern, having four, six, or eight petals, and serpents with two heads encircle them. These bowls rest on short shafts placed on large circular bases, as in the case of the font in the church of St. Peter, Landrake.<sup>1</sup>

Many years before William the Conqueror landed on our island there was, at St. Stephen's, near Launceston, a collegiate church of secular priests, founded by the Bishop of Bodmin, and endowed by the Earls of Cornwall. A font dating from the twelfth century



Fig. 2.—Font in St. Stephen's Church, Launceston, Cornwall.

is still in use in the present church of St. Stephen's. The bowl and base are both circular.<sup>2</sup> The bowl is adorned at the top with three cable mouldings, 5 ins. deep, while a graceful scroll pattern of the same depth encircles the lower part of the bowl, and another cable moulding is found at the bottom of the bowl. The bowl

<sup>1</sup> Top = 2 ft. 6 ins. by 2 ft. 4 ins.; depth of interior, 8 ins.; depth of exterior, 1 ft. 10 ins.; diameter of interior, 1 ft. 8 ins.; circumference of bottom of bowl, 5 ft. 11 ins.; diameter of flower pattern, 1 ft. 1 in.

<sup>2</sup> Diameter across the top of bowl = 3 ft.; depth of interior, 1 ft. 1 in.; diameter of interior, 1 ft. 11 ins.; circumference at top of bowl, 9 ft. 1 in.; circumference at bottom of bowl, 4 ft. 8 ins.; height of pillar, 11 ins.; circumference of pillar, 4 ft. 6 ins.; height of base, 9 ins.; plinth, 2 ft. 1 in. square by 4 ins. in height.

has had a piece broken out of it on the north side,<sup>1</sup> and doubtless this was done in order to place it against one of the pillars of the nave arcade. Several of the Cornish churches possess round late Norman founts.

There are several late Norman founts in Cornwall having cup-shaped bowls, ornamented with grotesque animals and foliage, supported on central pedestals and four slender pillars at the angles, with heads for capitals. As examples we illustrate the founts at Bodmin and St. Austell (figs. 3 and 4).

The fine large font in the church of St. Petrock, Bodmin, was removed by the Rev. J. Wallis from the north to the south aisle,



Fig. 3.—Font in St. Petrock's Church, Bodmin, Cornwall.

and placed in the centre of the west end, near the south entrance. At the same time it was raised on two steps of granite and cleared of many coats of whitewash.

The central pillar<sup>2</sup> upon which the bowl<sup>3</sup> rests is 1 foot in height, and the four slender shafts<sup>4</sup> supporting the sides of the bowl have angels' heads with wings for capitals, while the bases are adorned with an ornament at the angles, which is of frequent

<sup>1</sup> 12 ins. by 8 ins., and 2½ ins. deep.

<sup>2</sup> Circumference = 2 ft. 11 ins.

<sup>3</sup> Diameter of interior of bowl = 2 ft. 4½ ins.; depth of interior of bowl, 1 ft. 4 ins.; exterior depth of bowl, 2 ft. 1 in.; circumference at bottom of bowl, 4 ft. 4½ ins.

<sup>4</sup> Height = 2 ft. 1 in.; circumference, 1 ft. 3 ins.

occurrence in this style of font. Entwined branches and leaves adorn the south and west faces of the bowl between the capitals of the supporting shafts, while coiled snakes, having eight heads, occupy the same position on the other two faces. These carvings are extremely bold, and project from the corners about  $3\frac{1}{2}$  ins. The lower portion of this cup-shaped bowl is adorned with elaborate branches of foliage and four creatures doubtless intended for lions.<sup>1</sup>

The font at St. Austell<sup>2</sup> is considerably smaller than the one at Bodmin, and the exterior depth of the bowl is only 14 ins., with an interior diameter of 1 ft. 11 ins. This bowl also stands on a central pillar,<sup>3</sup> and like the Bodmin font, has four slender shafts<sup>4</sup> at the



Fig. 4.—Font in St. Austell's Church, Cornwall.

angles, having human heads for capitals. This cup-shaped bowl is richly adorned with carving. On the east face is a branch<sup>5</sup> somewhat like a palm, having six fronds on each side, while near this branch are four small pellets with diameters of 1 inch. They are, however, not arranged symmetrically. The south side has five grotesque creatures and *fleur-de-lys*. The upper creature<sup>6</sup> has a

<sup>1</sup> These creatures are about 1 ft. 8 ins. in length, 8 ins. in height, and possess tails of 1 ft. in length.

<sup>2</sup> Diameter across the top of bowl, 2 ft. 7 ins.; depth of interior of bowl, 11 ins.

<sup>3</sup> Height of pillar = 1 ft.  $2\frac{1}{2}$  ins.; height of base, 2 ins.; circumference of pillar, 3 ft. 3 ins.

<sup>4</sup> Height of pillar = 1 ft. 8 ins.; height of base,  $1\frac{1}{4}$  ins.; height of capitals, 9 ins. The square plinth upon which the five pillars stand = 2 ft. 9  $\frac{1}{2}$  ins., with a depth of 4 ins.

<sup>5</sup> 1 ft. 6 ins. by 1 ft. 6 ins.

<sup>6</sup> 1 ft. 9 ins. in length by 1 ft. 6 ins. in height.

crocodile-shaped head with V-formed teeth. This creature is represented with a long neck, wings and two legs. Beneath are two other creatures,<sup>1</sup> also possessing wings and two legs, while between them is an animal<sup>2</sup> like a monkey, with four legs. Beside the *fleur-de-lys*<sup>3</sup> there are two small geometrical patterns, while at the bottom of the bowl is another crocodile-headed monster<sup>4</sup> having four legs and a tail ending in a head. The two forelegs hold what appears to be a sword.<sup>5</sup> The west face has four grotesque creatures, consisting of a crocodile-headed monster<sup>6</sup> with curled tail and two legs, two creatures<sup>7</sup> with heads and wings like those on the south side, and an animal like a monkey.<sup>8</sup> Beneath these creatures are



Fig. 5.—Font in St. Breock's Church, Cornwall.

three birds like geese, and one small geometrical pattern.<sup>9</sup> The south side is adorned with a crocodile-headed monster<sup>10</sup> like those already described, and possessing a tail ending in a well-defined

<sup>1</sup> 9 ins. in length by 7 ins. in height.

<sup>2</sup> 9 ins. by 3½ ins.

<sup>3</sup> *Fleur-de-lys* 9 ins. by 7 ins.; geometrical pattern, 2½ ins. by 2½ ins.

<sup>4</sup> 1 ft. 7 ins. in length by 8 ins. in height.

<sup>5</sup> 8½ ins. long.

<sup>6</sup> 1 ft. 7½ ins. in length by 6½ ins. in height.

<sup>7</sup> 1 ft. 7½ ins. in length by 6 ins. in height.

<sup>8</sup> 9 ins. by 5 ins.

<sup>9</sup> 2 ins. by 2 ins.

<sup>10</sup> 1 ft. 8 ins. in length by 7 ins. in height.

head, two lions<sup>1</sup> with cat-like faces and tails, 11 ins. in length, and three geometrical patterns.<sup>2</sup>

It is interesting to note that there are as many as thirty-one different carvings on this single font, composed of one branch, eleven *fleur-de-lys*, pellets and geometrical patterns, twelve grotesque creatures, three birds, and four human heads, being the capitals of the side shafts supporting the bowl.

A good example of a decorated font may be seen in the church of St. Breock, or St. Breoke,<sup>3</sup> near Wadebridge. It is an octagonal



Fig. 6.—Font in St. Merryn's Church, Cornwall.

bowl resting on a circular shaft, and the same ornamentation is repeated on each of the eight panels.

At Padstow and St. Merryn are two founts made from cabacluse stone. This famous building stone is found at the mouth of

<sup>1</sup> 11½ ins. in length by 9 ins. in height.

<sup>2</sup> 2 ins. by 2 ins.

<sup>3</sup> Exterior depth of bowl = 1 ft. 4 ins.; interior depth of bowl, 10 ins.; diameter of interior of bowl, 1 ft. 9 ins. Each panel is 1 ft. square; height of pillar, 1 ft.; circumference of pillar, 1 ft.

Padstow Harbour. It is an exceedingly hard and durable stone, and in colour it is a beautifully-toned grey. It is difficult to know which font is the older. The one at St. Merryn is most likely the font from St. Constantine. Although it has been "weathered" for a considerable time, yet we feel inclined to agree with the Rev. S. Barber that the font now in the church of St. Merryn "is the original, or, at any rate, it is of greater antiquity."<sup>1</sup>

These two fonts, however, cannot be dated earlier than the fourteenth century. The general design has survived from Norman times, but the decoration is of a much later period. Our illustration is of the one in the church of St. Petrock, Padstow. The bowl rests on a circular pillar, 1 foot in height and 2 ft. 7 ins. in circumference, while the four corners are supported by octagonal shafts with bases and capitals<sup>2</sup> adorned with angels holding open books. The circular bowl<sup>3</sup> is adorned with twelve niches (11½ ins. by 4 ins.), having ornamented spandrels. These niches contain full-length figures of the Twelve Apostles holding their symbols and also books.<sup>4</sup> The lower portion of the bowl is chamfered down to the centre pillar, and is adorned with plain, round mouldings and a four-leaf flower ornament repeated fourteen times in two rows of eight and six.

ALFRED C. FRYER.

<sup>1</sup> See "Round about Padstow," *Reliquary and Illustrated Archaeologist*, vol. vi., p. 182. The font in St. Merryn's Church is illustrated on p. 188.

<sup>2</sup> Height of shaft = 1 ft. 6 ins.; height of base, 5 ins.; height of capital, 10½ ins.

<sup>3</sup> Interior diameter of bowl = 1 ft. 9 ins.; diameter across the top, 2 ft. 4½ ins.; interior depth, 1 ft. 9 ins.; exterior depth, 1 ft., with a chamfer of 10 ins.; height of centre pillar, 1 ft.; circumference of centre pillar, 2 ft. 11 ins.

<sup>4</sup> St. Paul is figured on the south face, and is represented with a sword 7 ins. in length. The symbol for St. Matthias is a battle-axe, and it is 7½ ins. in length. St. Peter's key is 3 ins., and the knife for St. Bartholomew is the same length. The pilgrim's staff for St. James the elder is the same length as St. Paul's sword, while the saw for St. Simon is 5 ins. in length, with a 3-inch handle.



## The Queen Anne's Farthing.

OF all popular fallacies connected with antiquarian subjects, probably the most widespread and ineradicable is the idea of the great value and rarity of the Queen Anne's farthing. The origin of this myth is, I believe, unknown; but it must have come into being at least before the end of the eighteenth century. Writing in *Notes and Queries* (1851, 1st ser., vol. iii., pp. 83, 84), the numismatist, J. Y. Akerman, states: "It is said that many years ago a lady in the north of England lost one of the farthings of Queen Anne, which she much prized as the bequest of a deceased friend, and that having offered in the public journals a large reward for its recovery, it was ever afterwards supposed that any farthing of this monarch was of great value."<sup>1</sup> Whatever the origin of the error, it is endowed with extraordinary vitality. In a later volume of *Notes and Queries* (1854, 1st ser., vol. x., p. 430), Edw. Hawkins remarks: "I have seen at least a hundred letters from different individuals in each of which it is stated that the British Museum has two, and that the writer has the third; and in some instances asks if he is entitled to a reward of 1,000*l.* or 1,200*l.* . . . Mr. Miles . . . finding it in vain to argue and explain, always kept about half-a-dozen of these farthings in a drawer, which he exhibited to anyone who demanded a high price for a specimen he happened to possess, and offered to purchase for three shillings, or sell any or all in the drawer at five shillings each." The reason alleged for the rarity of the piece was that after three impressions had been struck a flaw was discovered in the die.

The error flourished most vigorously in the early years of the nineteenth century. The Department of Coins in the British Museum possesses a small series of newspaper cuttings which illustrate this fact in an amusing and sometimes pathetic way. I give a small selection.

<sup>1</sup> Cf. W. Till, "An Essay on the Roman Denarius . . . to which is appended . . . an Account of the Farthings of Queen Anne" (London, 1837), p. 134.

*Kentish Gazette*, Feb. 7, 1802.

"*Chatham*, Feb. 6.—A serjeant of the Guards now lying in the upper barracks, some time since received a farthing in change for some articles he bought at one of the shops in the barracks, which, upon examination, proved to be one of the *three only* which were coined in Queen Ann's reign. He was offered 50*l.* for it immediately, which he refused, and carried it to London, where he got 400*l.* and a discharge from his regiment. The remaining two farthings, it seems, have been found some time since."

This paragraph occurred in two or three other papers.

*Morning Chronicle*, Tuesday, Feb. 16, 1802.

"QUEEN ANN'S FARTHING."

"The amateurs of coins are informed that there is now to dispose of an original QUEEN ANN'S FARTHING in a high State of Preservation. To be seen to-morrow (Wednesday) at the Office of Mr. Blogg Nr. 55 Pall Mall, at two o'clock."

*John Bull*, Feb. 23, 1802.

"QUEEN ANN'S FARTHING.—The Queen Ann's Farthing advertised to be disposed of by Mr. BLOGG, of Pall Mall, was proved to be an original. There were only *two* coined in that Queen's reign, and not *three*, as has been erroneously stated. That which was sold by the Serjeant from Chatham, for 400*l.* was purchased by a Noble Viscount, curious in his selection of coins, &c. Seven hundred guineas was the price asked for the one advertised last week. Five hundred was offered for it and refused. The owner is Mr. JOHNSON LEE, of Lynn in Norfolk. The offer was made by the son of a Baronet, who wants to complete his collection."

*Morning Post*, Feb. 24, 1802.

"QUEEN ANNE'S FARTHING.—To be DISPOSED OF, one of the first Impressions, in fine preservation, dated 1713, for the sum of Five Hundred Pounds. To be seen at Mr. Gilbert's, Jeweller, late Jefferies, corner of Cockspur-street."

*Morning Post*, Mar. 2, 1802.

"QUEEN ANNE'S FARTHING.—One of these COINS is to be DISPOSED OF. It is in fine preservation; the bust a strong likeness; the date 1713. It has been in the family of the present Proprietor upwards of eighty years. Inquire of Mr. P. Brett, No. 201, Strand."

*Times*, Mar. 2, 1802.

"QUEEN ANN'S FARTHING.—To be DISPOSED OF, one in high preservation, bequeathed by will to the present possessor, in whose family it has been for these last 40 years. Address to G.K. Baptist Head Coffee-house, Aldermanbury."

*Morning Post*, Mar. 8, 1802.

"The serieant who sold the QUEEN ANNE'S *farthing* for 400*l.* has lately suffered a drawback upon his good fortune. The tax-gatherer has called upon him to pay 40*l.* for his *income tax*."

*Morning Post*, Mar. 8, 1802.

"A *Birmingham* gentleman has proposed to pay off the national debt, in consideration of an exclusive patent from the Crown to make *Queen Anne's farthings*."

*Morning Herald*, Mar. 13, 1802.

"The QUEEN ANNE'S *Farthing*, sold by auction by PHILLIPS, in Bond Street, was knocked down at the enormous sum of seven hundred and fifty guineas."

With regard to this sale, and the story of the Chatham sergeant, I may refer to the letter of "E.S.S." in the *Gentleman's Magazine*, vol. 73 (1803), p. 420, where we find: "The story of one, sold by a soldier at Chatham, totally devoid of foundation, and a false account of a fictitious sale in Bond-street, have greatly aided the other ridiculous reports."

*Times*, Mar. 16, 1802.

"QUEEN ANNE'S FARTHING to be DISPOSED OF, in fine preservation, it having been in the present Proprietors Family ever since the Death of the Queen. Enquire (or by letter, post-paid) of Mr. Ayres, Goldsmith, No. 160, Fenchurch-street."

*Morning Post*, Mar. 18, 1802.

"The *Birmingham* coiners have lately been very actively employed in making *Queen Ann's farthings*, and, in consequence, we meet them almost in every street."

*Lincolnshire, Rutland and Stamford Mercury*, Ap. 2, 1802.

"*Great news from the Farthing-mongers!*—A man clearing an old heap of ashes in the Tower, found a piece of steel half consumed by rust, which is conjectured to be the broken die from which Queen Ann's farthings were coined."

*Times*, Ap. 5, 1802.

"Some Medallists assert that there never was more than one Queen Anne's Farthing coined, which was gilt, and presented to her MAJESTY; and we believe none of the scientific collectors admit of more than three having been struck: the die was then destroyed. It was lately reported that a soldier at Chatham Barracks had received one in common change; that he had been immediately offered 100*l.* for it, and had at last sold it for 400*l.* The report, we understand not to be a fact in any part of it, but it has had the procreating quality of multiplying the one, or the three farthings

very surprisingly! for not less than eleven different ones have already been advertised for sale from various parts of the kingdom, as well as the metropolis, at the *moderate* and *disinterested* price of from *one to four* hundred pounds! One clever fellow outsoars the rest; for having heard, we suppose, somewhat of the gilt farthing, he advertises *his* to be a gilt one, and offers it at *only* 500*l.*, which is *modestly* asking *but* 100*l.* beyond any other person, for the *high* expence of gilding!"

*Morning Post*, May 24, 1802.

"QUEEN ANNE'S FARTHING, 1707, to be DISPOSED OF, in good preservation.—Respectable reference of the mode of discovery of the above may be had, by applying to Mr. Hodgson, stationer, Wimpole-street, the corner of Mary-la-bonne-street."

*Morning Post*, Nov. 4, 1802.

"TO THE CURIOUS.—To be DISPOSED OF, in a principal Town in the County of Essex, a QUEEN ANN FARTHING, appears to be just out of the earth, and supposed by many curious persons to be real, which the advertiser has not the least doubt of. Application to Mr. G. Ellis, No. 5, Still-yard, Great Tower-hill, will be forwarded to the Advertiser; and the Particulars of the Die may be seen at the aforesaid Mr. G. Ellis's. This will be advertised no more."

*Observer*, Mar. 15, 1812.

"A farthing, dated 1771, and bearing the image and insignia of Queen Anne has been found by a gardener in the park of Mr. Hardwick, and purchased by Mr. Darker, of Nottingham. It is supposed that this is the identical farthing so long sought for by the antiquaries, being found near one of Queen Anne's favourite retreats: the figures are plain, the reading legible, and has the appearance of having lain in the earth about a century."

The *Numismatic Journal* (vol. i, 1837, pp. 267 foll.) contains a communication from Sir Henry Ellis to the Numismatic Society, enclosing a report of the prosecution of one George Hone at the Dublin Quarter Sessions on Feb. 8, 1814, for borrowing and detaining from John Millar a Queen Anne's farthing, supposed to be the missing third specimen. Hone was sentenced to be imprisoned in the gaol of Newgate for twelve calendar months, after which he was to find two sureties in £20 each, and himself in £40; and, unless he gave up the farthing, not a day of that time would be remitted him. As Sir Henry Ellis remarks, Counsel, Judge, and Jury all followed each other "like sheep leaping a dry ditch." The Counsel of the Crown, in the course of his speech, said: "Gentlemen, you have probably

all heard, that in the reign of Queen Anne, there were but three farthings coined: it was at a short period before the death of that sovereign this coinage took place; and, Gentlemen, it is a matter of historical record, that in the coining of the third farthing, the die broke. From this circumstance an adventitious value was added to these three pieces; so much so, that one of them is preserved in the King's Museum, as a great curiosity, a second is also in the British Museum; but the third is missing. . . . Some years ago a public advertisement was sent, offering a reward of five hundred pounds for the third farthing." One of the witnesses stated that "he had read in a Bath paper of three hundred pounds reward for the lost farthing."

In *Notes and Queries* for 1857 (2nd ser., vol. iii., p. 85), "L.B.M." quotes from the *Morning Herald* of August 25, 1823, the report of a case in the Insolvent Court, Dublin, which reproduces many of the features of the Hone-Millar case. The farthing was left to Mary Molony in 1817 by her mother, having been in the family for some generations, and the bankrupt was opposed for defrauding Mary Molony of it. Various sums from £100 to £800 were stated in the course of the evidence to have been offered for this precious coin. The writer "L.B.M." also knew personally of a man who had travelled six hundred miles, partly on foot, to sell his farthing in London.

I give one more press cutting, perhaps the most tragic of all. It is dated August 21, 1825, but from what newspaper it comes I am unable to say.

#### "UNION HALL.

"A QUEEN ANN'S FARTHING.—A poor Irishwoman and her daughter presented themselves before the Magistrate for the purpose of having passes granted them for their return to their own country. The old woman said she had only come to London last Tuesday, and when asked what could induce her to return so soon, she said: "'Pon my word, Sir, it was a Queen Ann's farthing that brought me and my daughter all the ways from Navan, fifty miles beyond Dublin, to this place—this bit of brass it was, your honour, that brought us all the journey.' Here the poor woman drew out of her bosom a piece of paper, in which was carefully wrapped up a farthing coin of 1770. The Magistrate having examined it, desired her to explain what the farthing had to do in bringing her to London. She then stated that about a month ago her father died in Navan, and being a great *conyscer* in *antikities*, he left a great many *curosities*. When he was dying he put the farthing in question

into her hand, said it was of more value than the little bit of land, the cabin and the pigs, and desired her to sell it in London, as it was a Queen Ann's farthing. She came to London without the knowledge of her husband, as she wished to surprise him with a sight of the gold on her return; and to pay the expenses of her journey she sold the bed from under her. When she came to London, she was referred to the Museum, and there, said the poor woman, 'I showed my Queen Anne's farthing; the gentlemen then said they could not give the money for it. "Well, gentlemen," said I, "you shall have it for 100l. less than it is worth; you shall have it for 100l." I had scarcely spoke the word, Sir, when they all burst out laughing, and I then discovered that my poor father and myself were both mistaken as to its value, for they would have nothing to do with it; and when I made some further inquiries about it, I soon found the wild goose chase I had come upon, after spending all I had in the world.' All she wanted now was to get back to her husband to relate the disappointment. The simplicity with which the poor creature told her story excited great commiseration (*sic*) in her behalf, and several persons, who were present, presented her with trifles of money to assist her on the road, the Magistrate directing passes to be filled up for their route back to Dublin."

When we come to the actual specimens of the coin which has given rise to so many exhibitions of credulous folly, we find that there exist six varieties (none of them unique). The best description of them is to be found in H. Montagu's *Copper, Tin and Bronze Coinage, and Patterns for Coins of England* (2nd ed., 1893), pp. 81 foll.

1. *Obv.*—ANNA DEI GRATIA around. Bust of Anne to left, draped; head bound with string of pearls. Broad rim.

*Rev.*—BRITA NNI A 1713 around. The Queen as Britannia seated to left, holding in her raised right hand an olive branch, in her left a sceptre, her right leg bare; her left elbow resting on a garnished shield bearing St. George's and St. Andrew's crosses combined. Broad rim. (Fig. 1.)

Montagu No. 11. Occurs in the following metals: Gold, silver, and bronze or copper.

2. *Obv.*—Similar to No. 1.

*Rev.*—BRITAN NIA around; in exergue 1713. The Queen as Britannia seated to left, with same attributes and in same attitude as on No. 1, in an arched porch. Broad rim. (Fig. 2.)

Montagu No. 12. Metals: Gold, silver, and bronze or copper.

3. *Obv.*—ANNA AVGVSTA around. Bust of Anne as on No. 1. Broad rim.

*Rev.*—PAX · MISSA · PER · ORBEM around; in exergue, 1713. The Queen as Peace standing, her head facing, in chariot drawn to right by two prancing horses; in her outstretched right hand she holds an olive branch, in her left sceptre and reins. (Fig. 3.)

Montagu No. 13. Metals: Gold, silver, tin, and bronze or copper.

4. *Obv.*—ANNA · DEI · GRATIA · in incuse letters, around. Bust of Anne to left, draped, the hair bound with a fillet; below, a scroll ornament. Broad rim.



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



Queen Anne's Farthings.

*Rev.*—BELLO · ET · PACE around in incuse letters; in exergue, 1713; Britannia standing, facing, holding in outstretched right hand an olive branch, her raised right resting on sceptre. (Fig. 4.)

Montagu No. 16. Metal: Copper.

5.—*Obv.*—Similar to No. 1.

*Rev.*—BRITAN NIA · around; in exergue, 1714. Britannia seated to left, holding in her right hand (outstretched, but not raised) a branch, and in her raised left a sceptre; her legs are completely draped; at her side, a shield, garnished, with the crosses of St. George and St. Andrew combined. (Fig. 5.)

Montagu No. 15. Metals: Silver, bronze, and copper.

6. *Obv.*—ANNA REGINA. Bust as on No. 1.

*Rev.*—Similar to No. 5.

(Fig. 6.)

Montagu No. 14. Metal: Copper.

Of these six main varieties, of which there are several sub-varieties, differing in minute points, such as the border and the style of the lettering, it is probable that only No. 5, which is the commonest of all, was intended for circulation; possibly, however, the same may be true of No. 6. Montagu states of No. 5 that "it was probably in circulation for a short time before the death of the Queen," and that when that event occurred the specimens were preserved by their possessors as memorials. Of the other varieties, No. 4 has been shown by Montagu (*Numismatic Chronicle*, 1887, pp. 139-155) to be in all probability no farthing, but a medalet or jetton issued unofficially in connection with the Peace of Utrecht. The type of No. 3 was also inspired by the same event, but the style of work and other considerations show that it must rank with Nos. 1 and 2 as a pattern of the farthing.

It will be observed that all the pieces described were struck in 1713 or 1714. The question, therefore, arises, what are we to make of the pieces dated 1707, 1770, and 1771 (described in some of the press cuttings quoted above)? The answer is that they must have been specimens of the brass card counters, somewhat resembling the sixpences of Anne, which are still constantly brought to the British Museum as Queen Anne's farthings. They are usually of very rude workmanship, and are mostly of the following type:—



Fig. 7.—Queen Anne's Farthing.

*Obv.*—ANNA DEI GRATIA. Bust of the Queen to left (England, Scotland, France, Ireland) crowned, arranged in the form of a cross; in the centre, the Star of the Garter. (Fig. 7.)

The varieties include specimens with roses in the angles between the shields; with MA. for MAG., RIG. for REG.; and the dates 1701, 1711, and 1712 are common. They vary in size from 1 inch to  $\frac{3}{4}$  inch in diameter.

The dates 1770 and 1771 at first seem puzzling; but the difficulty is solved by a specimen belonging to Mr. George Duncan of



Dublin, which bears clearly enough the date 1771 (fig. 8). These counters, it would thus appear, continued to be made long after the death of Queen Anne, and some of the makers were honest enough to put the right date on their work. A counter which ran them hard in popularity was the imitation in brass of the George III. guinea.



Fig. 8.—Queen Anne's Farthing.

It will naturally be asked, if these coins are not worth anything from £300 to £1,000, what their real value is. The answer can best be given by a reference to Mr. G. F. Crowther's *Guide to English Pattern Coins* (1887), where very full details are provided. They may be supplemented by the Catalogue of the Montagu Collection (Sotheby, Wilkinson, and Hodge; fourth portion, 1897, lots 148 to 169). In that sale comparatively high prices were the rule. Thus there were paid:—

For a specimen in gold of No. 1,	£15;
"      "      silver      " No. 3,	£8 2s. 6d.;
"      "      copper,, No. 2,	£12 10s.

It goes without saying that these were very fine specimens.

The highest price ever paid for one of this group of coins seems to be £19 17s. 6d. (Shorthouse Sale, 1886) for a specimen of No. 4.

In addition to the genuine Queen Anne's Farthings, there exist a number of close imitations, which usually present themselves in a somewhat worn condition. Some of these have once been the handles of tobacco-stoppers, the place where they were once attached to the stem of the stopper being still visible.

It is vain to hope that a fallacy which has resisted so many exposures will ever be completely dislodged from the heads of the British public. It is, therefore, for no missionary purpose that I have collected the information given in this paper. What interest it may have lies rather in its bearing on the history of popular credulity, and the dissemination of error by newspapers.

G. F. HILL.

## Sculptured Norman Tympana in Cornwall.

SINCE the publication in these pages<sup>1</sup> of the two previous articles on this subject, the writer has been able to visit the remaining four tympana in the county, including that at Rame previously unnoticed, and is thus enabled to complete and classify the whole of the series of examples at present known to exist in Cornwall.

The Cornish tympana seem naturally to divide themselves into two classes, viz., (a) those with figure sculpture upon them, as follows:—

<i>Locality.</i>	<i>Subject.</i>
Egloskerry, No. 1 .....	Agnus Dei.
Egloskerry, No. 2 .....	Dragon.
Perran Arworthal .....	Agnus Dei.
St. Michael Carhayes .....	Agnus Dei.
St. Thomas the Apostle .....	Agnus Dei and two circles.
Tremaine .....	Dragon (now destroyed).
Treneglos .....	Two beasts under a tree.

and (b) those with sculpture other than figures, as follows:—

<i>Locality.</i>	<i>Sculpture.</i>
Cury .....	Five interlaced rings, etc.
Mylor, No. 1 .....	A cross in a circle.
Mylor, No. 2 .....	A cross.
Rame .....	Three circles, two containing crosses, the third a star.

Those in class (a) having already been fully dealt with in the articles just referred to, it remains now only to describe those in class (b).

### CURY.

Cury, in the deanery of Kerrier, is situated 12 miles south-west of Falmouth and 5 miles south-east of Helston Railway Station.

The doorway<sup>2</sup> (fig. 1), of which this tympanum<sup>3</sup> forms a part, is on the south side of the church, and is in a very good state of

<sup>1</sup> *Illustrated Archaeologist*, vol. ii. (1894), p. 9. *Reliquary and Illustrated Archaeologist*, vol. iv. (1898), p. 91.

<sup>2</sup> See J. T. Blight's *Churches of West Cornwall*, 2nd edition (1885), p. 46.

<sup>3</sup> See S. Lyson's *Magna Britannia* (1814), plate opposite p. ccxxvii.

## 114 *Sculptured Norman Tympana in Cornwall.*

preservation, the material of which it is built being a greenish coloured stone, similar to "polyphant" and other volcanic stones in the county. Apparently this particular kind of stone was not procurable in large blocks, for although the tympanum is only 3 ft. 11 ins. wide, and 1 ft. 10½ ins. high, it is built up of no less than four stones, the peculiar jointing of which is shown on the illustration.

Five interlaced rings form the chief feature of the design, with a detached branch springing from the moulding below and passing over and under the ring at either end, one being terminated by a rosette, the other by a drooping leaf, and in both of the lower angles is a rosette. The whole is enclosed by a border of bold chevron work, having, except in one case, a boss on the inner angles. Adjoining the outer edge of the beads forming the chevrons is a

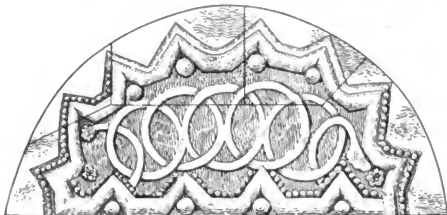


Fig. 1.—Sculptured Norman Tympanum at Cury. Scale  $\frac{1}{2}$  linear.

(From a drawing by A. G. Langdon.)

hollow moulding containing little projecting pellets placed close together; these are carried all along the horizontal or lower portion of the border, but only about one-third upwards on either side of the carved part, the simple hollow moulding continuing without them, as if the mason had tired of his work; but as far as they go they form a fine adjunct, enriching the whole design. The ornate character of the work may be attributed to the soft and tractable nature of the stone allowing of such delicate work, which would be extremely difficult, and in those days well nigh impossible to execute in granite. J. H. Parker<sup>1</sup> gives a drawing of a fragment, with a similarly enriched moulding from Westminster Abbey. The design itself appears to be unique, as the writer, after careful investigation, is unable to find anything at all like it in other examples in Great Britain.

<sup>1</sup> *A B C of Gothic Architecture*, 3rd edition (1882), p. 69.

MYLOR, No. 1.

Mylor, in the deanery of Carnmarth, is situated near Falmouth and is two miles east of Penryn Railway Station. There are two granite Norman doorways with tympana at Mylor church.<sup>1</sup> The one now under consideration (fig. 2) will be found on the north side of the building. It is the largest in Cornwall, measuring 4 ft. 9½ ins. wide, and 2 ft. 4½ ins. high, while the sculpture upon it is of the simplest description. Along the springing line is a very bold chevron moulding, as shewn in section on the drawing, which is carried down the jambs of the doorway. Above this moulding is a circle containing a cross in low relief, with widely-expanded limbs, and

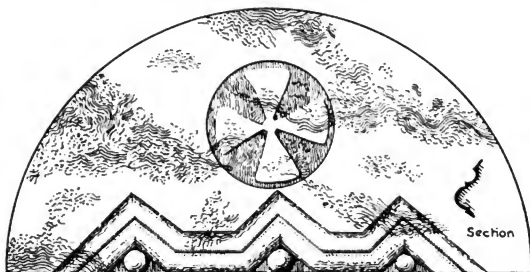


Fig. 2.—Sculptured Norman Tympanum at Mylor, No. 1. Scale  $\frac{1}{2}$  linear.

(From a drawing by A. G. Langdon.)

having a marked inclination to the right. The little quadrants of a circle filling in the angles at the intersection of the limbs is a feature which occurs on both the Mylor tympana, and are also found on four of the Cornish crosses,<sup>2</sup> viz., at St. Agnes, St. Kew, Polrode Mill, and Lesnewth.

MYLOR, No. 2.

The second tympanum (fig. 3) at this church is over the western doorway, but is a foot less in width than its companion, measuring 3 ft. 9½ ins. wide by 1 ft. 10¾ ins. high. At the springing line is a bold bead and quirk 3½ ins. wide, which is carried down the sides

<sup>1</sup> Both of these doorways are illustrated in the *Journal Royal Inst., Cornwall*, vol. iii., p. 172, and vol. xiv., p. 394.

<sup>2</sup> *Old Cornish Crosses*, A. G. Langdon, pp. 77, 78, 79, and 165 respectively.

## 116. *Sculptured Norman Tympana in Cornwall.*

as a jamb moulding. Above is a curious and somewhat ornate cross, an idea of which will be better gained by an inspection of the illustration rather than by any attempt at a description.

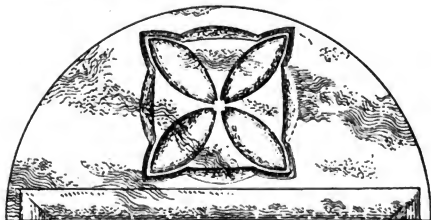


Fig. 3.—Sculptured Norman Tympanum at Mylor, No. 2. Scale  $\frac{1}{2}$  linear.  
(From a drawing by A. G. Langdon.)

### RAME.

Rame, in the deanery of East, is situated five miles south-west of Plymouth. This tympanum (fig. 4) is of a similar material to that at Cury, and is 2 ft. 9½ ins. wide by 1 ft. 4¾ ins. high. It will be found in the church built into the western wall of the south aisle, and beneath it is printed on the wall: "The tympanum of a Norman doorway found in this aisle 1884." This probably accounts for its somewhat mutilated condition.

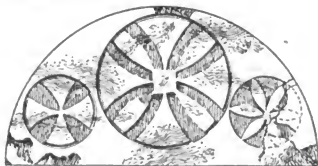


Fig. 4.—Sculptured Norman Tympanum at Rame. Scale  $\frac{1}{2}$  linear.  
(From a drawing by A. G. Langdon.)

In this example the ornament consists of three circles containing sculpture, that in the centre being considerably larger than the other two. In each case the figures contained in them are in low relief, with shallow backgrounds, their faces being flush with the surface of the stone beyond them; indeed, this method of execution is common in most of the Cornish tympana.

## *Sculptured Norman Tympana in Cornwall.* 117

The central circle contains a cross with widely-expanded and concave limbs, the outer ends being indicated by a narrow V-shaped incision, which forms part of the circumference of the circle enclosing it. The inner ends of the limbs are extremely narrow and stop on a square in the centre, and between each of the limbs is a raised portion with convex sides.

Of the two remaining circles, that on the right contains a cross similar to that in the centre. The left-hand circle is the same size as the last, but, unfortunately, a considerable portion of its ornament has been broken off. From what remains, however, it would appear to have contained a six-pointed star, the assumed missing portions of which are shown by dotted lines. This star or rosette is a common design in Norman work. It occurs, for instance, on all four sides of a particular type of Cornish font, of which there are six examples, viz., Altarnon, Callington, Jacobstow, Laneast,<sup>1</sup> St. Thomas the Apostle,<sup>2</sup> and Warbstow.<sup>3</sup> All of them, with the exception of a few variations in size and detail, are practically the same design.

It would have been interesting to have compared the whole of the sculpture on the Cornish Norman tympana with similar examples in other counties, but this would open such a wide field of investigation that for the present we must be content to deal very briefly with this portion of our subject.

Some information regarding the Agnus Dei was given on pp. 13 and 14 of the first article on these tympana, as well as on the design at Treneglos on p. 15. A very good idea of the subjects upon them generally and their meanings will be found in Allen's *Early Christian Symbolism*.

It will be noticed that the general outline of the tympana is approximately semi-circular, although the example at St. Michael Carhayes more nearly approaches the shape of an ellipse, while those at Cury and Perran Arworthal are not symmetrical, and lastly those at Egloskerry No. 2 and Tremaine are both pointed, showing them to be Transitional.

In conclusion, it may be remarked that the accompanying drawings have been prepared from rubbings photographed to a scale corresponding with those already illustrated.

ARTHUR G. LANGDON, F.S.A.

<sup>1</sup> *Archæologia Cambrensis*, 5th series, vol. xiii (1896), p. 347.

<sup>2</sup> *Ibid.*, 159.

<sup>3</sup> *Ibid.*, 160.

## Notes on Archæology and Kindred Subjects.

### A FOLDING CANDLESTICK.

A FEW weeks after reading Mr. F. R. Coles' very interesting article on "Lights of other Days," in *The Reliquary* for July, 1901, I discovered in a wagon-maker's shop in this village, the very primitive appliance shown in the accompanying illustration. It resembles the folding peermans figured by Mr. Coles. This specimen, however, was intended to hold a candle, which was inserted in the hole at B. The end marked A was not brought to a point; it was only slightly rounded, and was thrust into a hole in the wall near the workman's bench. The entire length when stretched out is  $5\frac{1}{2}$  ft., thus enabling the workman to extend it nearly across the full length of his work bench, and when not required it could be folded into small compass, so as to be out of the way. The end piece A is  $8\frac{1}{2}$  ins. in length, 1 in. by 1 in. in the thickest part, and  $\frac{3}{4}$  in. by  $\frac{3}{4}$  in. at the end. The short pieces are



Fig. 1.—Wooden Folding Candlestick used in Canada.

6 ins. in length, 1 in. wide, and  $\frac{1}{4}$  in. thick. The length of the piece which held the candle is 8 ins., and it is of the same thickness as the rest of the pieces, except near the hole provided for the reception of the candle, where it was a little more. All the pieces are made of ash wood, and are fastened together with iron rivets; the washers are made of the flattened heads of old horse-shoe nails. This appliance was made in Canada over fifty years ago. I am informed that they were in general use in wagon-makers' and shoemakers' shops then.

The man who made the above also has another, but this is much smaller, being only about a foot or more in length. He had it fastened to a machine with which he used to pare apples many years ago.

W. J. WINTENBERG.

Washington, Ontario, Can.

## TWO NORMAN FONTS IN NORFOLK.

THERE is, perhaps, as fine a series of Norman fonts in Norfolk as in any other county in England, and the examples at Toftrees and Shernborne, here illustrated, are amongst the most perfect and beautiful of the whole.



Fig. 1.—Norman Font at Toftrees, Norfolk. View showing south and west sides.  
(From a photograph by F. M. Bates, Esq., Jun.)

Toftrees is situated two miles south of Fakenham and Sculthorpe, and seven miles south-east of Hunstanton. The general design of the fonts at both of these places is the same. The bowl is round inside and square outside,<sup>1</sup> with a short fat column at each of the four corners. The bowl

<sup>1</sup> To be strictly accurate the bowl of the font at Shernborne is not quite square, but each face bulges out in the middle.



of the font at Toftrees is supported by five small columns (one in the centre and one at each angle); whilst the font at Sculthorpe has only four (the central column being omitted).



Fig. 2.—Norman Font at Toftrees, Norfolk. View showing details of north side.  
(From a photograph by E. M. Beloe, Esq., Jun.)

The decorative motives employed by the designer of both of the fonts are the same and include grotesque semi-animal semi-human heads, interlaced work and foliage. The grotesque heads are placed at each of the

four upper corners of the bowl on the font at Toftrees, but in the case of the other font they are placed in the middle of each face of the bowl at the bottom.



Fig. 3.—Norman Font at Toftrees, Norfolk. View shewing details of west side.  
(From a photograph by E. M. Belle, Esq., Jun.)

The interlaced work consists of combinations of looped and knotted rings (placed in the middle of two of the faces of the bowl at both Toftrees and Shernborne); and of borders of plaitwork and the twist-and-ring pattern (along the upper and lower edges of the bowl at Shernborne).

Foliage of the usual Norman type is used on the capitals of the columns, as a border along the top of the bowl at Toftrees, and to fill up the spaces forming the background of the interlaced work.



Fig. 4.—Norman Font at Sherborne, Norfolk. View showing south and east sides.  
(From a photograph by E. M. Beloe, Esq., Jun.)

The most remarkable peculiarity which these two fonts exhibit as regards their architectural design is the method of supporting the square bowl on several small pillars of equal size. The more usual plan is to have a large pillar in the centre with four smaller pillars clustered round

it (as in the case of the Norman font at Hunstanton, also in Norfolk). The small columns at each corner of the bowl are also of rare occurrence, at all events in other parts of England.

The sculpture on the fonts at Toftrees and Shernborne is extremely rich, and the symmetrical devices composed of interlaced rings are introduced with very good decorative effect. The device on the north side of the font at Toftrees is composed of two square rings, one having four Stafford knot at the corners, and the other four plain loops. The same device occurs on the north side of the font at Shernborne, not shown in the illustrations. It is difficult to say whether these devices composed of interlaced rings were intended to be merely decorative or



Fig. 5.—Norman Font at Shernborne, Norfolk. View showing south side of Bowl.  
(From a photograph by E. M. Beloe, Esq., Jun.)

whether they had some symbolical meaning. At all events they are to be found elsewhere in Norman sculpture, on the walrus ivory chessmen from the Island of Lewis (now in the British Museum), on Staffordshire Clog Almanacs on mediæval floor-tiles, and survived in use as notarial signs in the seventeenth century.

There are, at least, three Norman fonts in Norfolk with figure sculpture, namely at Burnham Deepdale, Fincham, and Sculthorpe, but they are neither so perfect nor so elaborately sculptured as the two specimens which have been described.

We are greatly indebted to Mr. E. M. Beloe, jun., for kindly allowing us to reproduce his beautiful photographs.

## A NOTE ON SCRATCHBACKS.

THE scratchback, that curious little implement whose rather inelegant name plainly indicates its use, is said to have been introduced into

England in the reign of Elizabeth, but it is not referred to in any important book on costume, and its claim to such a respectable antiquity does not appear to be supported by more than vague evidence. It is certain, however, that in the middle of the eighteenth century—that age of huge “heads” and scanty ablutions—the scratchback was considered an all but indispensable item in the equipment of a modish woman. Sometimes it was a costly trifle of chased silver and tortoiseshell, and even set with jewels, but few of these more elaborate specimens have survived, those that have been handed down to posterity being, for the most part, plain and practical articles made for use rather than ornament. Some of these are in the shape of claws or rakes, but the majority represent a tiny hand, carved with more or less skill out of bone or ivory, and fixed to a whalebone, horn, or bone handle, which is usually finished at the end with a knob or ring, by which to hang the scratchback to the girdle. Occasionally, however, this end is found to be pointed, to enable it (we may surmise) to be easily thrust into the recesses of those padded and pomaded towers of hair, which were apt to become, as a contemporary magazine described it, “a little *hazard!*” if left too long—that is to say, be-



Fig. 1—Scratchbacks.

yond nine or ten weeks “undelivered.” The left-hand scratchback of the three shown in fig. 1 has a pointed whalebone handle measuring

1 ft.  $3\frac{1}{2}$  ins. in length. The slender hand is of ivory, very nicely carved. The middle scratchback of the trio is remarkable for the delicately carved cuff or ruffle encircling the wrist of the little hand; the handle, which is only 11 ins. long, is of well-polished bone, but the knob, like the hand, is of ivory. The specimen on the right of fig. 1 is probably either Chinese or Japanese, and may be modern, as the scratchback is still used by some nations whose manners and customs are more primitive than ours. It is curiously made of pieces of bone, joined neatly together, and decorated with rudely-cut crosses. The length of the handle is 1 ft.  $3\frac{1}{2}$  ins.

Of the four scratchbacks illustrated in fig. 2, that on the extreme left is English, and has an ivory hand and a whalebone stem 1 ft.  $5\frac{1}{2}$  ins. long. The one next in order is Chinese, and is made entirely of bamboo. The nationality of the third is uncertain; it is of horn, made in two sections, the joint,



Fig. 2.—Details of hands of Scratchbacks.

which is in the middle of the handle, being concealed by a brass ring. The scratcher itself bears no resemblance to a hand, but is a simple five-toothed rake, the implement measuring nearly 1 ft. 6 ins. The last of the four is English. The hand and cuff are of bone, as is the pierced knob at the end, but the handle (1 ft.  $2\frac{3}{4}$  ins. long) appears to be a tendon of some animal. It is as flexible as whalebone, translucent, and grayish-yellow in colour.

R. E. HEAD.

#### EARLY INSCRIBED STONE FROM KIRK MAUGHOLD, ISLE OF MAN.

In the autumn of 1900 extensive alterations were being made to the building of the old Parish Church at Maughold, about three miles east of the town of Ramsey, Isle of Man. I thought it very likely that we

should find some early Christian monuments in or around the church, and had a sharp look-out kept for any stones showing the least appearance of carving. I was rewarded beyond all expectation by the bringing to light of no fewer than twelve pieces. Of these, two lintel stones, one over the door and one over the east window, had been seen before as



Fig. 1. —Inscribed Cross-Slab at Kirk Maughold, Isle of Man.  
(From a photograph by Mr. T. H. Midwood, Ramsey)

to one face, but not fully described. Another was the missing shaft of an early cross of which I already had the head.

The most interesting of all was the little slab here figured. It was the first to be found, and I had the pleasure of discovering it myself, the stone, covered with sticky mud, having been thrown to one side with rubbish excavated from the east end of the north wall, where it had lain about four feet below the surface. It measures 2 ft. 3 ins. by 9 ins.,

and  $2\frac{1}{2}$  ins. thick, and is almost perfect, only a little piece of the upper right-hand corner having been broken off. One face is carved, showing a hexagonal device<sup>1</sup> within a circle, around which is an inscription in Roman capitals with some minuscules. Below are two crosslets, the special interest of which lies in the fact that they show the rudimentary Rho, as we find on the Kirkinadrine stones and a few other early pieces. An inscription runs down either side of these crosslets, perfect but for one word, which Professor Rhys has suggested to me might have been *Feci*. Commencing with that on the left we read: "(FEC)I IN XPI HOMINE CRVCIS XPI IMAGHEM" ("I have made in Christ's name an image of the Cross of Christ"). Except in the word "IN," the  $\Pi$  sign is used to represent N. The o and the c are square; the g is rather blurred, but can be made out with the help of a magnifying glass, and is of unusual form; the R throughout is the small letter A, with the notable exception of the two contracted forms for *Christi*, in which we plainly see the initial Chi, Rho. Over one of these the mark of contraction is very distinct.

The inscription around the circle is of peculiar interest, as it appears to give us the name of an unknown Bishop. Most unfortunately, a small portion is broken and flaked away. The artist appears to have marked round in the usual way from right to left, *i.e.*, from his left to right as he faced the stone, and then to have turned the stone round and begun again from the top. Commencing with the  $\Pi$ , which doubtless still represents N, we read "HEITAPLI EPPC DE INSVLF," the last curious form perhaps representing  $\Sigma$ . This is followed by a character which looks like the monogram for ET. Then turning the stone and beginning at the top we have the Chi, similar to the two in the lower inscription. Here a few letters are missing, followed by "bpar." Between this x and the  $\Pi$  there is room for three or four characters, and it is difficult to say which way they were to be read.

I should be grateful for any assistance as to the correct reading of this inscription, and especially for any light which can be thrown upon the name of the Bishop who appears to be here commemorated.

Ramsey, Isle of Man.

P. M. C. KERMODE.

December 18th, 1901.

A ROMANO-BRITISH LAMP FOUND AT ROUGHAM, SUFFOLK. THE iron lamp here illustrated was found more than half a century ago at Rougham, Suffolk, and is now carefully preserved in the Museum at Bury St. Edmunds. Its peculiar interest lies in the position in which it was when first discovered, showing the use of the rod with the spike and hook for hanging up the lamp by sticking the spike into the joint of the brickwork of the wall. The lamp seen in the illustration is the original one, but the brickwork is a reproduction. The wooden bar projecting from the wall is a modern expedient to keep the lamp in place, and the string with which it is held together is, of course, also modern.

<sup>1</sup> A similar device occurs on a stone in St. Kieran's Cave, Kintyre, and on a slab at Clad Bhile, Argyllshire (illustrated in Capt. White's *Archaeological Sketches in Kintyre and Knapdale*).—E.V.



The circumstances under which the lamp was discovered are as follows: There were formerly in the Parish of Rougham, four miles south-east of Bury St. Edmunds, four tumuli, situated in a row running from north-east to south-west. The largest and most northerly of the group was called Eastlow Hill, and the other three tumuli were considerably smaller. In July, 1843, as some labourers were removing the earth which composed the most northerly of the three smaller barrows (*i.e.*, the one next to Eastlow Hill) for agricultural purposes, they accidentally broke into a brick chamber about 2 ft. square. It was built of Roman tiles and



Fig. 1—Romano-British Iron Lamp from Rougham, now in the Museum at Bury St. Edmunds.

(From a photograph by W. S. Spanton.)

hollow flue-bricks and was roofed over with flat tiles. Within it were found an iron lamp and a square urn of green glass containing burnt bones.

This accidental discovery led to the systematic exploration of the remaining tumuli. On the 15th of September, 1843, the middle one of the three smaller barrows was opened by driving a trench 4 ft. wide across it. Beneath the centre of the mound, which measured 54 ft. in diameter and

<sup>1</sup> See account given by C. Babington and the Rev. Prof. J. S. Henslow in the *Proceedings of the Bury and West Suffolk Archaeological Institute*, vol. iv. (1872), p. 257.

6 ft. high, a chamber was exposed. It was 2 ft. 2 ins. long by 2 ft. 1 in. wide by 2 ft. 3 ins. high. The side walls were formed of five courses of Roman bricks each 1 ft. 5 ins. long by 1 ft. wide by 2 ins. thick, set with thick mortar joints. The roof was constructed of five courses of overlapping tiles. The contents of the sepulchral chamber was as follows:—

*Green Glass.*

1 Ossorium containing burnt bones, and broken into several fragments.

1 Lachrymatory.

*Pottery.*

2 jars of black ware.

1 large jug of yellow ware.

1 small jug of yellow ware.

2 saucers of red ware.

2 shallow pans of red ware.

*Metal.*

1 coin much corroded.

1 iron lamp.

The most southerly of the three small barrows was explored on September 22nd, but nothing was found but fragments of two vases of dark ware and some decayed bones. There was no chamber.

Eastlow Hill, the large barrow at the north-east end of the row was opened on July 4th, 1844, and found to contain an arched vault of Roman brick, roofed over with tiles, inside which was a skeleton in a leaden coffin.

Having now described the results of the exploration of this remarkable group of Romano-British burial mounds, we will return to the iron lamp derived from the brick tomb in the middle of the three smaller tumuli. This lamp was found with the spike at the top driven into the fourth joint of the brickwork of the south-west wall of the chamber. The rod with the hook and spike at the end of it projected horizontally at right angles to the wall, and the lamp was suspended vertically from the rod by a short link. This is the lamp which is now to be seen in the museum at Bury St. Edmunds, in exactly the same position it was placed in the tomb, certainly not less than fifteen hundred years ago. In the spout of the lamp were found the charred remains of the wick, clearly proving that the object was a lamp and not a lamp-stand, as some antiquaries have supposed.<sup>1</sup>

The lamp from Rougham consists of three parts, namely: (1) the suspending rod, provided with a hook and spike at its upper end; (2) the intermediate link or swivel; and (3) the open oil vessel or lamp proper. The suspending rod is 10 ins. long, and the intermediate link 2 ins. long. The oil vessel is 5 ins. across the spout.

Lamps of this particular form are undoubtedly of Roman origin, and other examples have been found in the Bartlow Hills,<sup>2</sup> Essex, at Bayford,

<sup>1</sup> An iron lamp of the same form in the Guildhall Museum is labelled as a lamp-stand, and a small pottery lamp is placed within it.

<sup>2</sup> *Archæologia*, vol. xxi., p. 6, and vol. xxvi., p. 300.

Kent, Whittenham Hills,<sup>1</sup> Berks, and in London.<sup>2</sup> It is a remarkable example of the persistence of certain types that this kind of lamp should have survived, with certain modifications, up to quite recently in the Scottish "crusie." The only difference between the Romano-British iron lamp and the crusie is that the latter has two open reservoirs one above the other, instead of one. The upper reservoir of the crusie contains the oil for burning, whilst the lower one catches the drippings from the wick

which lies in the spout. It has also an ingenious rack arrangement for tipping the upper reservoir forwards, so as to bring the oil to the wick as it burns down. If the upper vessel and rack be taken away from the crusie, the Romano-British lamp remains.

It will be noticed, however, that the suspending rod with its hook and spike are absolutely identical both in the Scottish crusie and the iron lamp from Rougham, so that it has undergone no modification whatever during the centuries which have elapsed since the Roman legions left the shores of Britain for the last time. The use of the hook is sufficiently obvious in order to be able to suspend the lamp from a nail driven into the wall or a wooden beam; and in case no nail was available the spike came in handy to supply the deficiency.

We have, in conclusion, to express our indebtedness to Mr. Edward Bidwell for having in the first instance called our attention to the Romano-British lamp from Rougham in the Bury St. Edmunds Museum, and for having caused a photograph of it to be taken for the benefit of the readers of *The Reliquary*.

Those who wish to pursue the subject of the evolution of the crusie may with advantage consult the papers by Sir Arthur Mitchell, Mr. Gilbert Goudie, and Mr. J. R. Allen in the *Proceedings of the Society of Antiquaries of Scotland*,<sup>3</sup> and Mr. Edward Lovett's article in *The Reliquary*.<sup>4</sup>

<sup>1</sup> In the British Museum.

<sup>2</sup> In the Guildhall Museum, London.

<sup>3</sup> Vol. xxii., p. 70; vol. xxv., p. 79; and vol. xxxi., p. 131.

<sup>4</sup> Vol. for 1896, p. 193.



Fig. 2.—Iron Crusie from Orkney. Scale  $\frac{1}{2}$  linear.

## OLD OAK CHEST AT DITCHLING, SUSSEX.

THE accompanying photograph is of an old wooden chest, which stands in the Lady Chapel of Ditchling Church, Sussex. Those who have care of the church are unable to give any clue as to the age, but it is probably of the fifteenth century, or older, being of very simple construction, made entirely of wood, and fastened together by wooden pegs. The hinge is very primitive: at either extremity of the piece of wood



Old Church Chest at Ditchling, Sussex.

which forms the back of the box are cut two deep slits, into which fit the edges of the lid; holes are bored, and wooden pegs passed through them form the hinges. The original fastenings were similar to the hinges, only the holes were larger, allowing the pegs to be drawn out more easily. The metal lock in the front of the chest was inserted at a much later date.

L. E. WILLIAMS.

## Notices of New Publications.

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"A NUMISMATIC HISTORY OF THE REIGN OF HENRY I." (1100-1135). By W. J. ANDREW. First part. [Reprinted from *The Numismatic Chronicle*, 4th ser., vol. i.] London, 1901.—A recent writer in a weekly newspaper remarked that a collector who confined his energies to coins might possibly advance the science of numismatics, but would certainly be a poor sort of creature, with half his faculties atrophied—or words to that effect. That such a lack of intellectual breadth is plentiful among coin collectors it is difficult to deny; and the cause seems to be that the subject requires a minuteness of study which is apt to destroy the sense of proportion in all but scholars familiar with the wider issues of history and archæology. Unfortunately, the average English collector is not merely no scholar, but painfully ignorant of anything outside the narrow limits of the small part of his subject which he takes up. He will collect silver coins, and neglect the gold; or copper, and neglect the other metals. The only book he knows is Hawkins, whom he not unfrequently robs of his initial aspirate. As to realising that there are any languages other than his own, he is innocent of nothing more than a knowledge of Anglo-Saxon or Latin, so that to him early records are practically a closed book. Under these circumstances, Mr. Andrew is to be congratulated on having undertaken and fairly carried through a work of research which, though dealing with but a short period of the history of the English coinage, is really "path-breaking" in its method, and will enable other writers, if they have his patience, to establish the true chronological sequence of, at any rate, the Norman coinage. If some of Plato's leaden weights still hamper Mr. Andrew's movements, it was hardly to be expected that he should at once shake off the whole of the bad traditions of English numismatic study. The trained historian will doubtless find himself occasionally brought up with a shock. We do not refer particularly to the disproportionate value which to some minds he may appear to set upon his discoveries—a relic of that faulty sense of proportion which, as we have said, is characteristic of some of his predecessors. It may be that all he has actually done is to settle a few dates in an obscure department of history. But to have established order where chaos reigned before is something of which to be proud; and to have made it possible to do the same in other fields is an important service. We are more inclined to quarrel with him for his lack of references to authorities. Thus, in the two pages dealing with the evidence that the

working dies were made at and issued from London, which "has to be gathered from numerous documents," the only references are to Domesday (Worcester) and Pipe Roll of 1130. Very rarely indeed is an exact reference given. This lack of references is peculiarly irritating in the historical notes of the places in which the various mints were situated; every now and then a statement is made which we have no reason to doubt, but which would not be less plausible if its source were given. This appears to be Mr. Andrew's first published work of any importance; and we hope that in future he will realise that, in fairness to those who have preceded him, and in kindness to those who are to follow, he ought to supply more than such casual indications of the sources of his statements. The book offers a pitiful contrast to (let us say) the work of Ruding, who is, by the way, barely mentioned. In fact, it gives a thoroughly wrong impression, as though no one had ever before Mr. Andrew made researches into the documentary evidence for the history of English coinage. Mr. Andrew will find—or we shall be surprised—that no qualified historian will be ready to accept his statements merely on his own authority. We could mention other minor points in which unfamiliarity with historical method seems apparent, e.g., the unhappy remark (p. 133) that the chronicles "adopt March 25th as the commencement of the years"—which half implies that Mr. Andrew regards this as something unusual. But we prefer not to dwell on minute faults, and having had our grumble, will attempt to give a brief summary of the thesis of the book, as much as possible in the writer's own words. His object is to prove (1) that only a small proportion of the mints from which coins were issued in the feudal period were under the direct control of the King; (2) the other mints were granted by charter (being included, although practically unmentioned, in grants of cities or towns) to various lords, in return for feudal service, and were controlled by the grantees; (3) such grants being only valid during the life of the grantee, and, at the death of a grantee, the privileges granted reverting to the Crown, until the charter was confirmed to the new lord, *the mints in such an interval were necessarily dormant*; (4) all grants being made in consideration of services to be rendered by the grantee, the right of coinage could not be delegated by the grantee without further charter; hence the right, being attached to the particular mint in the particular city, *could only be exercised by the lord while present in his lordship, and was dormant during his absence abroad*; (5) when a new type was issued, a restriction was placed on some of the older ones, with the result that only a few types were in circulation at a time; thus when a type having the King's head in profile was issued, only those types which had been issued since the previous profile type were legal tender. It is hardly necessary to point out that, on these five principles, the records of the time, by which we know the presence in or the absence from England of the lords, should work in exactly with the chronological sequence of the types at the various mints. Thus, since Earl Ranulf I.

of Chester accompanied Henry to Normandy in June, 1123, and remained there until his death in 1128 or 1129, the Chester mint was in abeyance for that period, and we find no Chester coins of types XII. and XIII., which belong to that period; but with the succession of Ranulf II. in 1129 the mint re-opens, and coins of type XIV. are struck there (p. 149). Similar *rapprochements* between the coins and history are made on every page, and it is needless to say how valuable and interesting to the historian of the period they are, confirming, where they do not supplement, the written records. That we have a lurking suspicion that Mr. Andrew's arguments are occasionally circular is perhaps chiefly due to the insufficient indications of sources of which we have already complained.

We shall look forward with interest to the completion of Mr. Andrew's work, which will, of course, supersede all other authorities on the coins of Henry I.; and we shall anxiously await the application of his method to the reigns of the other Norman kings. We shall, however, be somewhat surprised if the new principles can be made to apply to the pre-Norman period. If they can, the prevalent idea (*cf.* Stubbs, i., p. 282) that the whole theory of tenure was altered by the Conquest will have to be modified in one important particular.

"TWO NORFOLK VILLAGES." By REV. H. J. D. ASTLEY, M.A. (Bedford Press).—This is a small book of forty-eight pages, reprinted with additional notes and after revision from the *Journal of the British Archaeological Association*. Mr. Astley has been Vicar of East and West Rudham since 1896—a sufficient time for a capable inquirer to learn much about his parishes. Evidently Mr. Astley considers that that has been accomplished, as he not only contributes a paper to the *Journal* of the Archaeological Association, but reprints it in a revised and extended form for general circulation, and sends it out for review. We can only say that this brief account of two interesting Norfolk villages, of whose history much might be written, is insufficient and inaccurate. A booklet like this is not worth much criticism, and our remarks shall be confined to one point, namely, the religious house of Coxford priory. It is often necessary to set writers, such as novelists, straight who persist in confusing between canons (religious), monks, and friars. In pre-Reformation England these three orders were at least as distinct as are policemen, militiamen, and guardsmen at the present day. What is semi-pardonable in a writer of fiction or a mere essayist is inexcusable in a writer for an old-established archaeological journal of repute. Mr. Astley manages in two and a half lines to make every imaginable blunder. He begins his account of this priory of Austin canons (which he persists in several places in absurdly calling an "abbey") by stating that it was "a priory for monks belonging to the Order of Austin Friars or Black Canons, then recently introduced into England by William de Corbeil." After this hopeless bungle of terms, which proves that the writer has no real knowledge of ecclesiology, it is not surprising to find that he has neglected to search even ordinary

sources for information as to this priory in his parish. He does not seem to have heard of Dr. Jessopp's *Norfolk Visitations*, printed by the Camden Society so long ago as 1888; it contains five particularly interesting visitations of Coxford priory between 1492 and 1532. He is content to give a list of priors taken from either Blomefield or the extended Dugdale (though not acknowledged); a little proper search would have enabled him to considerably extend and correct this list. It is not the province of a reviewer to supply lacking information, but Mr. Astley may be glad to have three fresh names. Robert was prior of Coxford in 1299, Henry Salter in 1532, and John de Cokesford in 1534. The first of these is merely taken from the printed calendars of the Patent Rolls; the second from the visitations printed by the Camden Society; and the third from the subscriptions to the King's supremacy, printed in the reports of the Deputy Keeper of the Rolls and in Rymer. The attachment of a hospital with a warden and a separate establishment to an Austin house is unusual and interesting; but of the hospital of Boycodeswade in his parish, Mr. Astley has even less to tell us than Blomefield. He might at least have consulted the printed *Valor Ecclesiasticus*. Mr. Astley is contemptuous over the fate of "Coxford Abbey": he evidently knows nothing of the 1536 report of the county gentlemen of the mixed commission, though it has been printed in one of the volumes of Mr. Rye's *Norfolk Miscellanies*. They say that the religious persons of this priory were all "of goode name."

"SCOTTISH CATHEDRALS AND ABBEYS: THEIR HISTORY AND ASSOCIATIONS."

By M. E. LEICESTER ADDIS. (Elliot Stock).—Modesty in a title goes a long way; whilst presumption is often the forerunner of a downfall. To coolly assert on the cover and title page that you are going to write the history, let alone the associations, of the cathedral churches or abbeys of Iona, Glasgow, Brechin, St. Machar, Dunblane, Dunkeld, St. Giles, St. Magnus, Dunfermline, and Paisley, and then to find that the whole is comprised in 175 pages, is rather a bathos. Judged as sketches, the chapters on these ancient minsters are passable; they will probably please those visitors to Scotland who like to have in a single volume somewhat fuller accounts than are found in the larger guide books. There is no trace from beginning to end of any original research; at the best these accounts are but fairly done compilations from the printed materials of others. There is no evidence of any appreciation of architecture, or of the knowledge of its historic sequence. The style of these chapters may be gathered from the fact that there is not one single line about the dates and varied interests of the crypts of Glasgow Cathedral, with their noteworthy ancient groinings, while several pages of appreciative description are given to the dreadful Munich glass with which the church windows were so unhappily filled in 1855. It is delightful, however, to read that the tawdry garishness of this much-lauded glass is rapidly deteriorating ere it has kept its jubilee; and it is even possible to read without tears that "in many windows the features of saints and prophets are sadly defaced, even to obliteration."



"THE CHURCH OF ALL SAINTS', NORTHAMPTON." By the REV. R. M. SERJEANTSON, M.A. (W. Mark, Northampton). The writer of this short notice feels somewhat hampered by the fact that he is a friend of the author, and read most of the proof sheets before the book was issued. But, after making all due allowance for these disadvantages, he claims for these pages a place in the first rank of parish church monographs; and he has not the least fear that anyone who is tempted by this notice to become the owner of Mr. Serjeantson's book will be the least disinclined to disagree with this high praise.

Northampton for several centuries one of the principal towns of the kingdom, and therefore it is not surprising to find that its principal church was closely identified with various events of national moment. "It was here that the English barons swore fealty to Matilda in the days of Henry I.; it was here, too, that the great St. Hugh, of Lincoln, quelled a serious riot of the Northampton burghers. The next century saw the king's brother Richard, Earl of Cornwall, and a host of other magnates place their hands upon the high altar, swearing to set out on the seventh crusade. In the fourteenth century the convocation of clergy of the province of Canterbury was held here on several occasions, and the forces of Lollardism came into violent conflict with the orthodox authorities. The fifteenth century saw a remarkable development of the gilds and a foundation of a college of secular clergy. In the consistory court of this church one of the Marian martyrs was condemned to be burnt, and there is no other church in the whole of England round which centres so many stirring incidents of the sixteenth and seventeenth centuries connected with an aggressive and determined Puritanism. The great fire of 1675 brought about national efforts to effect the restoration of this fabric. The same century saw several men of great subsequent distinction holding office as vicars of All Saints'."

To the bookmaker such incidents as those named in the preceding paragraph from the first chapter would prove a sore temptation for discursive treatment. Mr. Serjeantson, however, is rigidly pertinent in all his remarks on the history of All Saints'. The only occasion where he can be styled diffuse is in his treatment of the Puritan extravagances of the sixteenth and seventeenth centuries in chapters nine and ten. Moreover, in these chapters there is not one word too much, for most of the information is printed for the first time, and throws a most valuable light on the intentions and aims of the Puritan faction which is of genuine historic worth, and valuable for those who may take no special interest in the town or county of Northampton. The details here given will surprise and interest many who may have thought they had a fair knowledge of the religious controversies of the time among those who strangely enough claimed to be members of the Church of England.

Those who are acquainted with lists of vicars or rectors of our parochial churches, are well aware that they are often defective, even when reproduced (as is now the fashion) in permanent form on the walls of the fabric. Before this book was issued the list of vicars of All Saints' was supposed to be

complete; but Mr. Serjeantson's rare industry, which can only be appreciated by those who have made like endeavours, has resulted in the discovery of fourteen additional vicars previously unnoticed. Those who fancy that a satisfactory list of incumbents can be produced by simply consulting the episcopal registers—in itself an arduous task if conscientiously performed—will find their mistake if they study this list and notice the varied documents from which it is compiled.

The typography and binding of the book do much credit to the local publisher. The illustrations are all effective, whilst the armorial drawings of Mr. Thomas Shepard show that he has caught the true heraldic spirit that almost died out in the nineteenth century. The very lions put out their tongues and raise their eyebrows in that quaint provocative fashion which was such an essential characteristic of genuine blazonry. The mitres, too, over episcopal arms, are wearable and shapely, and utterly unlike the modern monstrosities of heraldic stationers.

J. CHARLES COX, LL.D., F.S.A.

"TRACES OF THE ELDER FAITHS OF IRELAND." By W. G. WOOD-MARTIN, M.R.I.A. (2 vols.) (Longmans, Green & Co.). The secondary title for these volumes is "A Handbook of Irish Pre-Christian Traditions"; but both of the titles utterly fail to give any idea of the contents of these 850 pages. It is difficult for an antiquary of average intelligence to write about them with any patience, for they set at defiance every principle of accuracy or true research. The liberal use of scissors and paste is obvious in every section; indeed, the compiler seems to have gone upon the principle that anything appearing anywhere in print, which by the widest license could be supposed to be "folklore," was worth reprinting in a permanent form. Much, too, of the material used has no more connection with Ireland than with the Transvaal, and has been served up time after time by folk-lore scribblers throughout the nineteenth century. The only parts of these volumes that yield genuine Irish superstitions and tales are those that are taken from Crofton Croker's *Fairy Legends*, from Mr. and Mrs. Hall's *Ireland*, and from Mrs. Hall's *Irish Sketches*. There are also some extracts and illustrations from Irish archaeological journals, but these lose much of their individual weight by faulty and blundering arrangement. It is impossible to find anything to praise in the contents of this ill-digested and ponderous scrap-book, save a comprehensive bibliography of papers and books that treat of what the compiler is pleased to call "Pre-Christian Irish Archaeology."

In one chapter there is a long list of supposed Irish proverbs. Just a few of them show certain national or local peculiarities, but the majority are common enough sayings of no special mark and distinctly cosmopolitan in tone. Where, for instance, do "traces of the elder faiths of Ireland" come in in connection with such "proverbs" as these—"He that lives longest sees most"; "love hides ugliness"; "choose your speech"; "truth is often bitter"; or "ignorance is a heavy burden." This selection of proverbs is characteristic of the whole work.

Illustrations are dotted about in fair profusion, but are almost valueless to the antiquary, and of little moment to the general reader. Such magazines as the *Strand* or the *Royal* are characteristic products of a hasty age, and serve a useful purpose on a tedious railway journey; but who, save Mr. Wood-Martin, with the faintest claim to research or accuracy, would dream of citing the pages or borrowing the illustrations of such ephemeral literature for reproduction in a grave would-be-scientific treatise? A "fossilized Irish giant," twelve feet two inches in length, and having six toes on each foot, has a page of letterpress and a "process block" from the *Strand Magazine* for 1895. This "fossilized giant" is known to have been a mere money-making vulgar fraud, carved out of the solid stone, a fact of which Mr. Wood-Martin was apparently unaware. Similar trash, as absolutely unconnected with the elder faiths of Ireland as is the Eiffel Tower or a motor car, can be found in these pages without much difficulty.

## News Items and Comments.

### NOTE ON STONEHENGE.

January, 1902.

HAVING in 1895 brought out a book on Stonehenge, in which it was contended that it was a temple raised by British chieftains at the instigation of Agricola, I have been interested to learn to what extent opinions then stated may be invalidated by recent discoveries; the more so, as others have deduced from these a very different origin and date for the antiquity; viz.: that it is the work of the inhabitants of this country independent of any foreign influence, and that it represents the crowning example of a very ancient megalithic art.

*Nature*, November 21st, 1901, gave a report of a paper communicated by Sir Newman Lockyer, K.C.B., F.R.S., and F. C. Penrose, F.R.S., to the Royal Society, October 19th, recounting an attempt made to ascertain the date of Stonehenge from its orientation. The writer says: "We seem justified in taking the orientation of the axis to be the same as that of the avenue, and since in the present state of the south-west trilithon the direction of the avenue can probably be determined with greater accuracy than that of the temple axis itself, the estimate of date in this paper is based upon the orientation of the avenue. Further evidence will be given, however, to show that the direction of the axis of the temple, so far as it can now be determined, is sufficiently accordant with the direction of the avenue." The date for foundation derived in this manner is 1680 B.C., "though there may possibly be an error of 200 years."

In the *Times*, the *Standard*, the *Morning Post*, December 20th, and in the *Manchester Guardian*, December 21st, 1901, and in the *Athenaeum*, January 4th, 1902, reports were given of a lecture on Stonehenge delivered by Mr. Gowland before the Society of Antiquaries, in which he described

the work of raising the leaning stone to an upright position, and the examination of the excavations made for that purpose, the probable mode in which the stones had been moved, shaped, and raised in their places; and he concluded that Stonehenge was a temple dedicated to the worship of the sun, and gave as an approximate date for erection 2000 or 1800 B.C.

*Objects found within Stonehenge.*—The recent excavations have produced a rich harvest of "finds." Chippings and lumps of the stones, stone tools, animal bones, two Roman and a few modern coins, and fragments of pottery. Nearly one hundred stone tools were found. They comprised flint axes, hammer axes, and edged hammer stones, and quartzite hammers and mauls, a pick of deer's horn, and a stone discoloured by bronze. "The stone tools and implements were of a rude type, quite different from what we usually associate with Neolithic times." They were, however, considered to belong to that age.

There are two points on which further information would be of interest. Firstly, how these rude implements justify a date of 2000 B.C. for the erection of the temple; secondly, why finds obtained on former occasions should now be ignored.

There is no reason to believe that the Britons discontinued the practice of burying their dead beneath mounds until the gradual change of manners which resulted from the Roman conquest; no implement of iron has been discovered in the Wiltshire tumuli; in the interior of the country iron was rare at the time of the conquest, and native workmen at that date would not be equipped with iron tools; flint tools are said to be more effective for cutting hard rocks than bronze. Supposing the flints were supplemented with picks of iron, we should not expect the latter to be cast away as rubbish on the completion of the work; why, therefore, should the rudeness of these cast-away implements warrant this early date?

Take an example of our own day. Algeria has been subjugated and colonised by the French for about double the number of years that elapsed between the conquests of Vespasian in Britain and the governorship of Agricola; yet within a day's journey of Algiers are native villages showing no signs of French influence, where the pottery is moulded by hand, and this occurs when cheap French pottery could be purchased without difficulty, and pots are thrown on the wheel at Algiers. Should the remains of such a village be examined by some future archaeologist, he would err considerably in concluding from the primitive character of the pottery that the settlement should be dated before the invention of the potter's wheel, say a thousand years B.C. Suppose, further, that the remains of a French plate be found at a few paces from the native shards; will he say that a careful study of the latter justifies the early date, and the broken plate, for some unknown cause, must have been deposited there two thousand years later?

Sir R. Colt Hoare, in his account of Stonehenge, p. 150, says: "We have found on digging several fragments of Roman as well as of coarse British pottery parts of the head and horns of deer and other animals.

and a large barbed arrow head of iron." He says also: "Mr. Cunningham dug about the altar, and at the depth of nearly six feet found the chalk had been moved to that depth, and at the depth of three feet he found some Roman pottery, and at the depth of six feet some pieces of sarsen stone, three fragments of coarse, half-baked pottery, and charred wood. Some small pieces of bone, a little charred wood, and some fragments of coarse pottery were intermixed with the soil." "In digging into the ditch that surrounded the area, Mr. Cunningham found similar remains of antiquity." Again he says: "Soon after the fall of the great trilithon, 1797, Mr. Cunningham dug out some of the earth that had fallen into the excavation, and found a fragment of fine black Roman pottery, and since that another piece on the same spot."

During the recent excavations a Roman and a modern coin were found almost touching, and it has been remarked that this shows the futility of trusting to objects discovered in the upper layer of soil for dating the ruin; it certainly proves that the difficulty some people experience in keeping their money safe is not confined to any particular epoch, and nothing more. It has, therefore, been suggested that the shards belonged to the superficial layers, that statements as to depth were made in good faith, but that the shards slipped unperceived from the upper layers to the bottom of the excavation, or that the Duke of Buckingham had fruitlessly dug in the same spot; therefore, it is argued, they are no better evidence of date than the coins. Should we accept this theory of incompetence, up to date, 1901, even then the evidence of the shards cannot be airily brushed aside. The work of shaping and erecting the stones must have given occupation to many for a considerable time; these people must have been fed, and water must have been brought them from a distance. Small wonder if, in the course of these proceedings, some pots were broken; but the temple once completed, we should not anticipate more broken pots. I am aware that the modern bean-feaster when refreshed will sometimes fling at empty ginger-beer bottles, but it is not recorded that the Romans indulged in similar pastimes; and at no period have people walked about with shards and dropped them accidentally.

Inigo Jones, *Stonchenge*, p. 50, mentions the digging up of the heads of bulls or oxen, and of harts, and near one of the trilithon piers, at the depth of about three feet, he found "the cover of a thuribulum or some such-like vase." Webb, who was an eye-witness, adds further particulars in his *Vindication*, p. 123, and appends an illustration of the cover, which he says was of stone, "light in comparison, the more so by being hollow, and extream hard." "At the same time, with the cover, and not far from the same hexagon" (trilithon pier) was found "an huge old nail, in shape somewhat like those which we call commonly double tens or spikes"; but he gives no further particulars as to location and depth of this find.

*The Astronomical Question.*—With all care, it has been decided that the temple axis passes between the uprights of the central trilithon and

midway between the piers of the sarsen circle, that this corresponds very closely with the pointing of the avenue, and that this means a midsummer sunrise point corresponding with the date 1680 B.C.; since when this sunrise point has slowly receded from north point.

This early date is a contradiction to the evidence, of the finds just enumerated. The way out of the difficulty appears to be to conclude that the setting of the temple is the result of an observation, not of the midsummer sunrise as presumed, but of the midwinter sunset.

If set by the midsummer sunrise, we have not only to ignore the finds, but also the "heel or hel stone," the "slaughter stone," and the "altar stone" set askew with the axis; we are driven to suppose that the "heel stone" belongs to another epoch, and we cheerfully imagine an interment beneath it to account for its presence. The "heel stone" bows towards the temple, and it will be difficult to induce people to believe that this huge, impressive rock is not part of the original design. Since the time of Sir R. Colt Hoare there have been theories, not yet conquered, as to the independence of the different parts—that the sarsens were set up first, and the blue stones added later, either together or at different times; or that the blue stones were earlier, and the sarsens followed later; also that the earth circle was the original sacred enclosure, all the stones being more recent, and added at different times.

Chips of sarsens and blue stones having now been found together, "even down to the bed rock," it is admitted that these stones and the ditches of the avenue or approach are of the same date; but the out-lying stones, they lie very much out of it, and are not recognised as having anything to do with the united circles they face.

To what epoch are the stones of the earth circle supposed to belong? Are we to imagine interments beneath them also? One has fallen over; the ashes or skeleton at the root should, therefore, be discoverable.

These remarks touch only a few of the difficulties raised by so early a date.

A clear midsummer sunrise is rare on Stonehenge down; when not cloudy ground mist often obscures the horizon. If the designer of Stonehenge was for any cause hauled in getting a midsummer sunrise observation, he might well determine not to postpone the proposed work on that account, but to content himself with a midwinter observation, confident that later he could orientate the structure by the proper placing of his sunrise pointer.

This I believe to have been the course pursued. The suggestion offers an explanation of the facts, and reconciles statements that appear contradictory, and we are not obliged to close our eyes to any part of the evidence.

The horizon to north-east is higher than to south-west, therefore it was found that the sun did not rise near enough to north point to enable the design to be quite symmetrical; and the pointer in consequence is placed a little to one side of the avenue.

The tip of the stone may not be exactly in line between the opening of the central trilithon, and the point where the sun first shows itself on the horizon at midsummer; nothing at Stonehenge is "exact," as that term is understood by modern astronomers. It is, however, exact for all the requirements of a solemn religious ceremony at that time, supposing clear weather, when the sun, liberated from the earth and starting on its most triumphant course through the sky projected the shadow of the heliostone or covering stone in the direction of the temple.

It is inconsistent to attempt to date the temple by the direction of the ditches of the avenue, and yet not consider whither the avenue led. The orderless distribution of the barrows which abound in the neighbourhood, and the presence amidst them of extensive earthworks connected with Stonehenge, shows that the barrows attracted the temple, not the temple the barrows. We find also an important grave mound beside the temple. If the graves did not cause Stonehenge to be placed where it is, why should the Avebury grey wethers have been dragged hither? It must have taken a long series of years—who can tell how long?—for this multitude of barrows to collect. Stonehenge must have been erected at the end of that period, not at the beginning, for the temple with its avenues is respectful towards the tombs, and goes out of the way to be near them; but the tombs disregard the temple.

There is an exception, an insignificant and shallow mound, in which chips of the different stones used at Stonehenge have been found with the interment. These must have been placed there when Stonehenge was being raised or but newly completed, for when weathered none but an expert could distinguish between them. Stonehenge is, therefore, connected with round barrows; shall we conclude that these, for the most part, were raised before 1680 B.C.? The evidence of objects found within them contradicts it.

EDGAR BARCLAY.

1, Elm Row, Hampstead, N.W.

#### EXHIBITION OF ANCIENT SUSSEX IRON WORK AT LEWES.

IN the Upper Room of the Barbican, Lewes Castle, on December 19th, 1901, Canon Cooper, of Cuckfield, opened an exhibition of ancient Sussex iron implements, ornaments, and utensils in the presence of an assemblage, the members of which are well known as being interested in the archaeology of Sussex. The exhibition had its origin in a suggestion made by Mr. Charles Dawson, F.S.A., to the Committee of the Sussex Archaeological Society at the annual meeting in March last. The idea that a thoroughly representative collection of this ancient industry should be brought together under the Society's auspices received general commendation, and Mr. Dawson virtually had a free hand in bringing together the collection under notice, which was undoubtedly the largest

and most characteristic which had ever been secured. It comprised a fine collection specially selected from that of the Victoria and Albert Museum, and from the loan collection of Lady Dorothy Nevill in that Museum, contributions having been specially lent by her ladyship's kind permission. All known owners of private collections had been approached, and responded liberally. The exhibits were arranged and catalogued by Mr. Dawson, and he proposes, at a later date, to issue a fully-illustrated monograph and catalogue, which may be issued in the Society's next volume of collections and as a "separate." The collection comprised almost every known form of utensil formerly in use in the farmhouses and cottage homes of ancient Sussex. Owing to the lack of space, only one or two specimens of each class of objects were exhibited, but they were specially selected, and were among the finest obtainable. The fire-backs, of which there were some dating from the fifteenth century, were especially interesting, and were instructively arranged in chronological order. The general collection contained specimens from the Roman and Anglo-Saxon periods, which were unique.

It must be remembered that when Caesar first invaded Britain he then found the iron industry already existing in the "maritime regions" (almost certainly meaning Sussex), and probably conducted, if not introduced, by the Belgæ, who had settled along the southern coast opposite to Gaul. Operations in Romano-British times were very extensive, as the huge "slag" heaps of eastern Sussex attest. In those heaps are found many Roman coins and specimens of pottery. The making of iron not improbably led to the making of glass, which was also an old Sussex industry. The glass residues from the iron and melted sand, forming a crude glass, may have suggested the making of glass utensils by the workers in the Wealden districts. The latter industry attained to no excellence, and even in ancient days it was accounted somewhat crude. One specimen, a bottle or flask, from Beckley, was exhibited, which well served to show the poor nature of the product. The climax of the industry was reached in the sixteenth and seventeenth centuries, when the major part of the cannon and other ordnance used in England was cast in Sussex, and even exported in large quantities, until a law was passed to prevent the illicit trading with the enemies of the realm. It has often been a matter of dispute when the last iron furnace was put out in Sussex, but it may now be authoritatively said that it was in or about the year 1828 at Ashburnham, the lord of that name and time being the last iron-master of Sussex.

In opening the exhibition, Canon Cooper remarked that he was sorry to find himself in the place of one who would have given them a very interesting lecture on Sussex iron work—he meant the Vicar of Selmeston (the Rev. W. D. Parish). They all knew how marvellous was his knowledge of everything connected with the county, and how good-naturedly he placed that knowledge at their disposal. Another who would have been present was the late Mr. Andree, of Horsham, whose loss they so much deplored. He was one who was well acquainted with the domestic part



of Sussex iron work. Some of them had read his papers in *The Antiquary*, in which he described the furniture of Sussex alms-houses. Fortunately, they had Mr. Dawson, to whom they were indebted for that collection. Mr. Dawson had really worked night and day in order to make it complete and as interesting as possible to the general public. Sussex people would always feel most grateful to him for forming that collection and arranging that show of what Sussex had been able to produce—its greatest industry, in fact, but now, unfortunately, no more. Perhaps not unfortunately, however, for their beautiful Sussex must then have been filled with smoke from the furnaces, and they had heard how the nightingales were disturbed by the beating of the hammers. England was indebted to Sussex for its iron work. It was curious how little remained of the actual furnaces and works. They saw how streams were dammed up to supply power for the bellows and hammers, but there were seemingly no buildings in Sussex left to show what the old forges were like. They knew now that all England was indebted to Sussex for its weapons of war—the arrows which won at Crecy, for instance, the heads of which, at least, were forged in Sussex; and, in later times, how the first cannon and cannon balls were made in Sussex also. Their exhibition was rather for the works of peace and quietness, such as the furniture of houses. It was a remarkable thing that Sussex not only produced iron, but it had also utilised that iron in ways other counties had not. They had many peculiarities in Sussex, such as the arrangement of their fire-places. He referred to the old fire dogs. There were also the means of lighting and holding which their forefathers used for their candles and rush lights. There were specimens of these in the exhibition. He believed that there were also in the exhibition instruments of dentists, which he did not know whether to classify as implements of war or peace. He also referred to the old Sussex monuments and tombstones, and said they had the copy of one which was used as a fire-back. He concluded by again expressing their very hearty thanks to Mr. Dawson.

The following were a few of the most interesting specimens in the collection:—Roman iron statuette, found in the iron slag heap at Beauport Park, near Hastings, probably the earliest specimen of cast-iron known; seventeenth century fire-back, with square angles, but scrolled arch; an iron horse-shoe (? Roman); Roman iron horse-shoe of slipper-like form; bullock's shoe; photograph of iron gate (*temp.* Queen Anne) at New House Farm, Buxted; cast of the Relics of Ralph Hogge; fore portion of cannon supposed to have been cast by Ralph Hogge at Buxted; iron man-trap, with model of a leg caught in it; numerous specimens of iron implements and weapons, including swords, spears, and javelin heads and bosses of shields, discovered at "Saxombury," Southover; panel of iron railings, originally forming part of the railings of St. Paul's Cathedral, London; numerous objects of Sussex iron work; specimens from the South Kensington Loan Collection; iron panel (? fifteenth century); and seventeenth century pair of brand irons, 22 ft. high.



*The Reliquary*  
❧  
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The Decorative Embroidery of the  
Seventeenth Century.

ALTHOUGH a considerable number of specimens of ecclesiastic embroidery of an earlier date than the seventeenth century are still in existence, comparatively few equally old examples of ornamental needlework intended for secular purposes have come down to us. One reason for this may be found in the fact that prior to the reign of Charles I. embroidery was chiefly applied to the adornment of wearing apparel, or articles of household linen, which were exposed to constant wear and tear. But about the time that Charles I. ascended the throne, there arose a fashion for decorative needlework of a different class, and such things as panels, caskets, writing-boxes, and mirror-frames, were embellished with stitchery of the most elaborate kind. How highly the art of embroidery was esteemed in the seventeenth century there is plenty of evidence to prove. For instance, in the Calendar of State Papers (Domestic, Chas. I., vol. clxix., p. 12) there is record of a suit brought by Mrs. H. Senior against Lord Thomond for £200 per annum, being her salary for instructing his daughters in needlework; and Mrs. Lucy Hutchinson, in her "Memoirs," states



Fig. 1.—Panel in relief-embroidery, or stump-work.

that of her eight tutors one taught her embroidery. John Taylor the Water Poet's rhymed description of the stitchery of his time, *The Needle's Excellency*, is, of course, well known, and has been, indeed, quoted by nearly every one who has written on the subject of embroidery during the last couple of hundred years.

There were, naturally, various kinds of ornamental needlework practised during the reigns of Charles I. and Charles II., but the most remarkable was undoubtedly the relief-embroidery, commonly known as "embroidery-on-the-stump," or "stump-work." This seems to have come into fashion during the first quarter of the seventeenth century, and to have been executed—with an interregnum during the Commonwealth, when stitchery of a severely practical type was alone tolerated—up to the accession of James II., when it suddenly dropped out of favour. This stump-work was certainly inspired by the raised embroideries—chiefly ecclesiastic—executed on the Continent during the fifteenth and sixteenth centuries, many specimens of which are still to be seen, notably at Coire, in the Grisons; at Zurich; and in the Munich National Museum.<sup>1</sup> Not a little of this foreign relief-embroidery, however, is a mere *appliqué* of pieces of satin, silk, velvet, and other stuffs, glued over wooden moulds or wool-stuffed pads, and sewn to the ground material with the simplest of stitches. The style of relief-embroidery adopted by English workers was more elaborate to begin with, and was further developed as time went on, until it reached an extraordinary degree of ornateness. Nicholas Ferrars' seven nieces, the Collets, commonly known as the "Nuns" or "Sisters" of Little Gidding, are often credited with the introduction, or even with the invention, of stump-embroidery, but this idea is erroneous, although the ladies of the much discussed "religious academy" probably executed some good examples of this strange work.

The designs of stump-embroidery are not altogether peculiar to it, as they resemble in a great measure those of the flat tent-stitch pictures and panels that were worked about the same period. The Old Testament and Apocrypha are often drawn upon for subjects. Solomon and the Queen of Sheba, Susannah and the Elders, David and Bathsheba, and Abraham's Sacrifice, all these are frequently represented, as are—but less often—subjects derived from Greek mythology. In a great many pieces, however, the figures of a king and queen, alone or with attendants, appear, and these are generally considered to be intended for Charles I. and Henrietta Maria, or Charles II. and Katherine of Braganza, the costumes, rather than the likenesses, serving to identify them. The spaces

<sup>1</sup> *Needlework as Art*, by Lady Marion Alford.



Fig. 2.—Panel in partly raised embroidery.

round the principal figures are invariably filled with curious detached designs, most of which are at least as old as Elizabethan days. Lions, tigers, unicorns, birds, insects, fishes, and strange botanical specimens, whose exact prototypes may be seen on those gorgeous embroidered robes in which the Virgin Queen loved to be painted, together with a fountain and a many-towered castle, are all but invariably introduced, and the method of their working is one which fills the twentieth century idler with sheer amazement. The raised effect is produced by various means. In some pieces a "stump" or padding of wool or hair is used; in others the faces and hands of the figures are cut in wood, and in the case of a fine stump-work binding in the Bodleian Library—a New Testament dated 1625—the robes of the figures representing David and Abraham respectively, are made to stand out by means of waxed paper.<sup>1</sup> One small panel in the writer's collection—it is considered to be a fairly good portrait of Queen Henrietta Maria—has the face and neck formed of canvas painted in oil colours and raised apparently by cut-up wool mixed with gum or paste. But little of the highly-raised parts of the pieces was executed in position. A replica of the design was drawn on stout linen, and on this—which was probably stretched in a frame—the padding forming the "stump" was tacked, and concealed with closely-worked lace stitches, or with satin partly, or entirely, covered with flat "long-and-short" stitches. When completed the various sections were cut out of the linen and fastened in their permanent places on the satin or silk ground, the seaming stitches being hidden by strands of gold or silver wire. The flat parts of the design—for scarcely any pieces are entirely in relief—were then worked in, and in some cases the whole of the ground was dotted with silver or silver-gilt spangles, or covered with open lace stitches. A wonderful variety of curious things was introduced in stump-embroidery: coral, seed-pearls, cornelian, peacocks' feathers, talc, pieces of looking-glass, real hair, and metal wires and threads of many kinds—all or any of these were added as the fancy of the worker suggested.

The subject of the little pieces shown in fig. 1. is the story of King David and the wife of Uriah the Hittite. The larger portion of the panel, which measures 1 ft. 2 ins. by 10½ ins., is occupied by the representation of Bathsheba and her attendants. She and her chief servant are in moderately high relief; the faces, necks, and other uncovered parts of their bodies are of applied satin, padded with wool, and the features marked with stitchery; the draperies are partly of satin, covered with fine embroidery, partly of needle-

<sup>1</sup> *English Embroidered Bookbindings*, by Cyril Davenport, F.S.A.



Fig. 3.—Panel in tent-stitch and relief embroidery.



Fig. 4.—Bead-work basket. Charles II. period.



## 152 *Decorative Embroidery of the 17th Century.*

point lace, and the curled hair is indicated by deftly-arranged knotted stitches. The bath and the water it contains are represented by metallic threads ingeniously interwoven, while the leaves forming the arbour above Bathsheba's head are worked in lace stitches over wire, and are detached from the ground, save at their starting points. In the upper right-hand corner of the picture is the King's Palace, worked chiefly in metallic thread and knotted silk, and close examination will render visible King David himself looking down from the roof. The remaining scenes of the story are represented on the other parts of the panel, some of the figures being raised and worked in the same way as those of the women, and some executed in the flat "long-and-short" stitch, sometimes called *opus*



Fig. 5.—Casket covered with bead-embroidered Satin.

*plumarium*. The white satin of the ground is frayed and time-stained, but the actual stitchery is nearly as sound as when it was wrought.

Somewhat similar in general style, although very different in subject, is the piece illustrated in fig. 2. What it is intended to represent is uncertain, but it may be surmised that the seated figure is meant for the goddess Flora. She is worked, as is the gardener, in the most exquisitely fine flat stitches; the mossy bank whereon the goddess (if goddess she be) sits, is composed of tiny knots; metallic thread is freely introduced, and much of the foliage and fruit is executed in needle-lace over padding or wire framing.

The ground of the panel, the size of which is 12 ins. by 7½ ins., is the customary white satin, and it is bordered with a strip of old white and silver galoon. It is in perfect condition, save for the inevitable loss of brightness.

The third example of seventeenth century needlework illustrated here (fig. 3) has the rather unusual feature of a centre-panel worked in fine tent-stitch, or, as it is frequently, but incorrectly, called, tapestry-stitch. This oval centre, which represents an Arcadian landscape, is framed by a heavy raised border of "purl," *i.e.*, thread covered by a thin strip of flat metal twisted round it spirally. Outside this are specimens of the strange birds, beasts, and flowers, so familiar to collectors of Stuart embroidery, which are worked principally in high relief. The measurements of this panel are 12 ins. by 10½ ins.

Closely allied to embroidery-on-the-stump is the applied bead-work which was its contemporary. Of this two examples have been chosen for illustration. The basket (fig. 4) is so much more ornamental than useful, that it was in all probability a show-piece pure and simple, and not intended for practical use. It is constructed on a framework of stout wire, and at the bottom is a panel of tightly-stretched white satin, on which is worked a pair of figures that may, or may not, be meant for Charles II. and his Queen, with a lion, tiger, unicorn, and stag occupying the four corners. The heads of the lady and her cavalier are of wood covered with satin, and their hair is formed of knotted silk, but all the remaining portions of the design are executed with strings of many-coloured beads sewn on the ground material. The splayed-out sides of the basket are made in an entirely different way. Here the beads are threaded on fine wires fixed between the heavier ones of the actual frame, forming a mosaic of devices—human figures, birds, animals, insects, and flowers—in colours on a blue-white ground. To carry out such a piece of work must have demanded an infinite amount of patience as well as manual dexterity. These bead-baskets are met with comparatively often, but they are seldom in good preservation. That illustrated has several holes in its sides where the fine wires have rusted away; the satin has been rubbed from the faces of the lady and gentleman; and the original bindings of dainty rose-coloured satin are concealed by clumsy ones of coarse green ribbon, yet it is in better condition than are most of its kind.

The embroidery on the casket (fig. 5), the designs of which much resemble those of the basket, is carried out entirely with beads strung on thread and applied. The box, which is 1 ft. 2 ins. long, 11 ins. deep, and 8 ins. high, is fitted inside with a tray

containing glass ink-pots, pewter sand-boxes, compartments for other writing necessities, and a great number of more or less "secret" drawers. The sides of the well or space below the tray are lined with looking-glass, but at the bottom an eighteenth century coloured engraving has been pasted. The outer edges of the casket are bound with silver lace, and it stands on ball-feet of gilt brass.

A captious critic may possibly demur to the inclusion of the purse or gipciere, depicted in fig. 6, in a paper which has embroidery for its subject, as it is not worked with the needle, but knitted



Fig. 6.—Purse of knitted beads, dated 1634.

with thread on which beads have been strung. Still, it has several points of interest which render its introduction here at least excusable. It is a flat bag, measuring 5 ins. by  $4\frac{1}{2}$  ins., and is decorated on each side with the design of a stiff sprig of acorns and a pair of birds in opaque glass beads, coloured and white mingled, on a ground of clear dark red ones. Round the top of the purse, immediately below the much-frayed binding of blue brocaded silk, runs the inscription, "I PRAY GOD TO BE MY GUIDE, 1634," the

*Decorative Embroidery of the 17th Century.* 155

letters and figures being knitted in white beads. The purse is lined with leather, and the strings are of plaited cord. A slightly larger, but very similar, purse, also in the writer's collection, bears the following legend, rather enigmatic in such a position: "HEARE ET IS HIT OR MISS." It is undated.

With the revolution of 1688 the fashion of decorative embroidery underwent a change. Stump-work disappeared, and needlewomen turned their attention to the production of panels and pictures embroidered in comparatively coarse tent- and cross-stitches, often in crewels instead of silk, and to the ornamentation of hangings and furniture-covers of unbleached linen with bold patterns of conventionalised flowers and foliage, worked in thick wools, both these types of decorative stitchery remaining in vogue until well into the reign of Queen Anne.

RACHEL E. HEAD.

## The Forest of the Broyle and the Parks of Ringmer.

**I**N the April number of *The Reliquary* we brought our account of the Broyle Forest, Chase, or Park up to the eve of the Reformation. Slight as might appear the likelihood that a movement such as the Reformation would affect this history in any way, we find at once changes operating in several directions.

In the first place our happy hunting ground of MSS. is removed from the antique atmosphere of Lambeth Palace to the more modern but precious preserves of the Public Record Office and the British Museum. In the second place we find that Latin lapses into desuetude, and that the vernacular, very various of spelling, begins to take its place in the documents relating to this subject. In place of William Warham, Thomas Craumer was now Archbishop of Canterbury and lord of Ringmer and the Broyle. In a court-roll of the year 1542 occurs a mention of this chase, wherein it is recorded that "to this court came John Theccher esquire and sought to be admitted to eight acres of land parcel of the common and waste of la broyle lying near his mansion house."



The Thatcher Arms

This John Theccher or Thetcher was probably the nephew mentioned as residuary legatee in the will (dated 1525) of John Thatcher, "gentilman of Ringmere," one item in which reads: "I woll that Joane my wel-biloved wife dwell and keep my householde in my said capitall house of the Broyle for the space of oon yere next after my deth."

Although the name Theccher, Thetcher, or Thatcher appears there for the first time in connection with the Broyle, the family had been connected with Ringmer from the fourteenth century onwards. In a "Proof of age" taken in 1425 we have the record of the baptism of Andrewe Thethere in Ringmer Church in the year 1403. His name subsequently

*Forest of the Broyle and the Parks of Ringmer.* 157

appears in 1450 in a list of pardons granted to participants in Jack Cade's insurrection, wherein he is described as "Constable of the Hundred of Ryngmere." Fifty-seven years later another Thatcher, Thomas to wit, was "elected to the office of Chamberlain of Ringmer" at a court held October 4th, 1507. The same roll makes mention of a place in the Broyle called "Kingsvuue." This "king's view" was doubtless a spot in the forest or chase where the royal hunter or spectator might obtain a point of vantage, either for sport or spectacle, when the hunt was up. In Ashdown Forest there was a locality of the same nature called "King's Standing." Such a name in connection with the Broyle seems to indicate that Royalty did in fact once hunt in Ringmer.

In the fourth year of Edward VI. a "custumal" of the Manor of Ringmer was recorded which is of considerable interest in manorial history, and which contains so much information respecting the Broyle that it is worth quoting in some detail:—

"The custumall of the beadlewick of Ringmer settled and presented by ye Homage at a Court held for the said Beadlewick 4th Edward VI.

"Our custom is that every tenant may common in ye Lord's soil all that he breedeth forth on his tenure after the rate of his said tenure and pay nothing for them except only for hogs and swine viz every full mast year for every swine of ye age of 12 months and above 2 pence at ye feast of St. Peter ad Vincula that same year; for every Hog under that age farrowed before ye s<sup>d</sup> feast 1<sup>d</sup>, and if it be not a full mast year then to pay for every swine afr<sup>d</sup> ob" (one halfpenny).

"That no man ought to marmor or lay any manner of cattle in or upon ye said common of ye Broyle, but only ye tenants of ye same according to ye ancient usage which is as much as they be able to draw forth and sustain on their soyl and tenantry.

"The Lord may keep his aves court" (pannage court) "at his pleasure at any time after the feast of St. Hallows at a place within the said beadlewick and tenants to have due notice, the Beadle, the steward or his deputy to write down the names, surnames, and the parcels of every man's hoggs, the Beadle to receive the money thereof, and all such persons as own not truly by the guest pannage to be presented. The Beadle shall provide the steward's dinner at the court of pannage, and pay also for the dinner of the 12 men of the pannage 2<sup>s</sup> and thereof to be allowed at the audit. The Beadle to pay no dues for his own hoggs or swine.

"No wood ought to be sold within the common of ye Broyl or any other where without the advice or the sight of the tenants.

## 158 *Forest of the Broyle and the Parks of Ringmer.*

Two tenants ought to be assigned by the Lord to make sale of the said woods and lawful warning to be given to the said tenants within the church of Ringmer to be thereat and the sums of money thereof to be paid of the tenants by the assignment of the Woodfellers at a reasonable day, and it to be answered by the woodfellers at the next audit, every tenant to pay for his wood so bought that day a marking-Penny, and the tenants also to have one tree price 6<sup>s</sup>. 8<sup>d</sup>. for the Driver the first day of sale of wood for that year and at ye time of payment for woods to ye Lord every of the said woodfellers to be allowed one oak one burch and 2 shillings of money toward their charges of that year's felling.

"The keeper ought to have no wood in the said common of the Broyl, but by assignment of the woodfellers and tenants.

"After the sale of wood so made the marking-axe ought to be



put into a case of leather and sealed, and so sealed to be kept by one of the woodfellers and the book of receivings of the wood sale to be kept by the other woodfeller."

About this time a John Stapley was "custos" of the lord's woods in the manor. He was an ancestor of Anthony Stapley, the regicide, and of John Stapley, the first baronet of that name.

Passing over the reign of Philip and Mary as a period unrepresented in records bearing on this subject, we come to the point of time when the Broyle passed out of the Church's hands for ever, when in Queen Elizabeth's reign Archbishop Parker exchanged it for the royal manor of Croydon. That it was not altogether a free-will exchange we may gather from the terms of a letter which the Archbishop wrote to Secretary Cecil, requesting his good services in procuring from the Queen the gift of a buck out of one of her parks as some recompense for "taking away my Broyle."

*Forest of the Broyle and the Parks of Ringmer.* 159

Some manorial court-rolls of this period are preserved in the Harleian MSS. which have occasional reference to the Broyle.

Considerable laxity of nomenclature or procedure of the various courts appears evident at this time. Always somewhat elastic, indefinite and unscientific, the distinguishing attributes, as to style and business, of the Courts Baron, Leet, Hundred, and Pannage, or Parrock, seem now entirely disregarded. Of this several court-rolls of the period afford instances. In a roll of 1589 headed "Ringemer pannage court held there," are records of actions between parties for "unjustly taking and detaining" cattle; while a certain Thomas Picknoll is amerced 2d. "because he had not appeared to answer Thomas Cavell in a plea of debt." It is not inconceivable that the first kind of action might be taken at such a court, but that a plea of debt should properly be entertained thereat seems to show that the peculiar properties of the pannage or parrock court, if ever understood, were now disregarded.

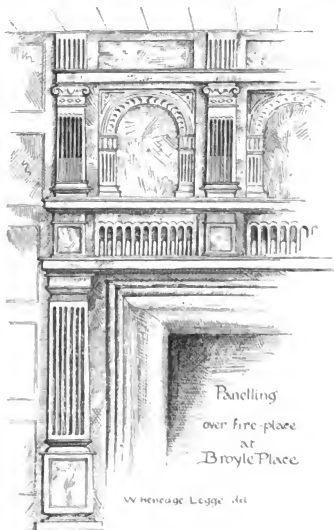
The names of the foresters were usually entered on these rolls, instances of which occur in the names of John Cavell, Nicholas Fry, and Thomas Rixon. In the forty-fourth year of Elizabeth's reign a commission was issued to enquire into the state of the Broyle, the return to which was as follows:—

It was stated that "the whole number of acres in the Broyl are 1,600 or thereabouts, and there is of the Queen's supposed part 200 acres or thereabouts reasonable land, the residue very barren land." "The pales and enclosures about the said park for the Queen's part thereof are in good repair, but many of the tenants' enclosures are decayed. . . . And that her Majesty has been within these ten years last past at the charges of £158 13s. 11d. for reparations, etc. . . . And we find by ancient records that the tenants of the Broyl ought to have and do now enjoy as much common for cattle in the Broyl as they be able to draw forth and sustain upon their soyles and tenantry. And that her Majesty hath no profit out of the said Broyl but the going of her deer and the ex of hogs and swine, which is not above 10<sup>s</sup> yearly, and money for woods when wood sales be. . . . And there is in the whole Broyle 6,000 cords or loads of wood . . . and that the tenants have the wood in the Broyl at 8<sup>d</sup> per load. And that we find the number of deer in the said park or enclosed ground about 240 fallow deer. And the said deer being kept the herbage will yield no comodity to her Majesty, in respect of the tenant common there. And further if it shall please her Majesty to dispark the said park, there will come no yearly profit to her Majesty, but rather loss:



160 *Forest of the Broyle and the Parks of Ringmer.*

the tenants enjoying as aforesaid their right of common. . . . And we find two old lodges in the Broyl in reasonable repair, and that if sold would be worth about £13 6s. 8d. And that the woods upon her Majesty's supposed part of the Broyl are as we think hardly 2,000 loads. Whereof the tenants have allowed them every year sufficient for fewel to spend in their houses. Mr. Morley hath also sufficient fewel and timber for reparations by assignment for his



house, paying nothing for the same. Stoneham farm hath also timber for reparations and fewel for the house. . . . And that we find . . . the fees to be these following:—To the Right Honourable the Lord Treasurer of England for his fee as master of the game, £6 13s. 4d. per ann. ; also as keeper of the enclosed ground, £6 1s. 8d. per ann. ; and as Woodward and Ranger, £3 0s. 10d. per ann. ; total, £15 15s. 10d."

*Forest of the Broyle and the Parks of Ringmer.* 161

Twenty years later King James I. issued a commission of inquiry into various matters touching the Broyle, which may not have been unconnected with a statement made in the House of Commons in the previous year by Sir Edward Coke, who said, "Concealors have robbed now ye Crown, a King's chace called ye Broyle in Sussex thus carried away." The following gives an abstract of this commission:—

"Interrogatories to bee ministred unto the witnesses to bee produced on the pte and behalf of Sir Thomas Coventrie Knight his Majties attorney gen'all . . . against Sir Thomas Springett Knight Anthony Morley Esquire Harbert Hayes Esquire Samuell Towers gent John Corneford Nicholas Delve and William Delve defendants.

"1st. Do you knowe his Majties chace or ground called the Broile in the countie of Sussex wherein his Majties game of fallowe deere are bred kept and maintained?"

It being admitted that by ancient custom of the manor of Ringmer the tenants thereof had common of pasture in the Broile in summer time for all the young cattle which they bred upon their tenancies in the winter, do they put into the Broile other cattle than those they bred; or the cattle of other folk; or geese or sheep; "and doe not geese much annoy and spoile the pasture and grasse in the Broile?"

To these queries the witnesses called on behalf of the Crown (John Foord, keeper of the Broile; William Aptot, yeoman, aged 80; Thomas Michelborne, of Barcombe; John Muddle, of Brighthelmstone; Thomas Wood, of Laughton, colleer (charcoal-burner), aged 60; John Wheatley and Nicholas Aptot (both of Ringmer) give evidence as follows:—

That there are about three score tenants of the said manor who of ancient custom have rightls of commonage for such cattle as they breed on their tenancies, but that some tenants farm out their tenancies holden of the manor, and themselves occupy other lands not holden of the same manor, and yet both tenants and sub-tenants put their cattle into the Broile; that no oxen or steers above three years old, no sheep, and no bought beasts ought to be put to pasture there, and orders have been made in the Court-Baron to that purpose. Thomas Wood testifies that "one Ludlowe did put runts not bred upon any tenancy of the manor of Ringmer into the Broile, and that the said runts were impounded"; while they all agree that tenants keep their cattle in the Broile both summer and winter, some of them suffering them to remain there for three years together, "and sometimes when there is a drove they fetch out their horses

and mares for a small time and then put them in again." As to the geese, these witnesses give a more uncertain note, William Aptot deposing that tenants have been accustomed to put their own geese there, "but that one Goodwin, being but a chamberer, doth put geese to one Foord to keep for lands which Foord occupies of the manor." But they all agree "that geese do much spoile, stench, and annoy the pasture." The witnesses are also asked, "Doe not the tenants of the said manor of Ringmer put their hoggs and swyne into the Broile unrynged, and suffer them to goe there unrynged all the yeere, and whether doe they take them out in fence months, and whether doe the said swyne or hoggs destroy the fawnes and root up the grasse or pasture in the most pte. or any pte. of the plaines and lawnes of the Broile?" To these questions John Foord replies that the tenants do usually put their hogs unringed into the Broyle, and "this deponent being keeper there did once see an hogge of Thomas Delve eate and destroy one young fawne, and hath also seen some swine of John Hart chace and make after young fawnes and poore deere, being almost starved, and eate and destroy them, and that the swine doe much roote and turne up the plaines and lawnes in the Broile."

John Wheatley also deposes that he had seen the "hogges eate the fawnes in the somer time."

Further the witnesses are called upon to answer "whether by surcharging the Broile with cattle horses and swyne is not the same kept very bare and without sufficient pasture for his Majties deere, and whether doe not many of them starve in the winter for want of fitt pasture and food for them; and whether is not his Majties Ranger enforced to buy hay for his Majties deere; whether if the tenants' cattle and horses were put into the Broile at or about Maytide and taken out from there at or about Michaelmas, would there not be both good keeping for the tenants' cattle, and would it not be much better for the growth of the same cattle and horses than now is?" To which the deponents reply that by reason of the "surcharging, divers of the said deere doe die for want of pasture, and that last winter 300 of the said deer did starve, whereof 30 were Buckes, and that the Right Honourable Richard Earl of Dorset master of the game hath been driven to buy hay to maintain and pasture the deere"; William Aptot adding that "divers tenants have been amerced for surcharging the Broile"; while they unite in declaring the benefit which would arise from limiting the time of pasturage to the period between Maytide and Michaelmas.

On behalf of the defendants, Thomas Muddle, of Brighthelmstone; John Page, gent., of Ripe; John Gallop, of Ringmer, yeoman;

### *Forest of the Broyle and the Parks of Ringmer. 163*

Nicholas Foord and Richard Moore, of the same place; John Lover, of Hamsey; and Nicholas Acton, of Ripe, all say that the tenants have been wont to keep geese in the said park, and also hogs, without payment, all times of the year, except fence month, when they must be kept to the "Lower Walk" of the park. Both sides unite in declaring that the Broile was not enclosed by pale, but only by hedge and ditch between it and the lands of Edward Gage, Esquire, called Bentley; that they did not know it as a forest or chase; but that they had always "esteemed" it a park.

By this monarch the Manor of Ringmer was granted to the Earl of Worcester, the Broyle being specially excepted. Hence we find that after the execution of Charles I. this chase is described in a survey made by the Commonwealth's commissioners as "late parcel of the possessions of Charles Stuart, late King of England."

By this survey, made in 1649, we are informed that the park contained 2,046 acres, and that it was estimated to be worth £920 per annum. "There are within the said park one hundred deer of several sorts, which we value to be worth £100. Mem. The deer have been since disturbed that we could take no view thereof, but have the number by the report of the keepers, who were examined upon oath. Mem. That there hath been about 30 years since 700 deer at a view; and above 1,000 in former times, but since that time there hath been a great destruction of the woods and timber by the Earl of Dorset or his ancestors, which hath exposed the game to ruin. . . . The timber trees and other oak trees now standing and growing within the said park, being in number 1,613, being the greatest part of them without tops, we estimate to be worth in grosse upon the place £440. The charge of converting them into money also included. There is a considerable quantity of beeches and other underwoods, a great part of them of no considerable growth in divers parts of the said park, the greatest part being in the upper walk, which we conceive may contain fourteen hundred cord of wood, which we estimate to be worth in gross £560. . . . Sir Th. Pelham, Bart., is master of the game within the park aforesaid . . . but we find no fee allowed. . . . John Gower is one of the under-keepers . . . and hath the upper lodge, containing a Hall, Parlour, Kitchen, and other necessary rooms below and 3 rooms above, . . . with one small hay barn, stable, garden, and lands enclosed, containing by estimation 2 acres." Gilbert Tilstone, the other under-keeper, occupied the lower lodge, which is described in the same terms as the upper one, the enclosed ground being smaller by half an acre. The survey further states that "Thomas Fitzharbert is woodward of the said Broyle Park, . . .

but we make no reprise for him for that we find no allowance hath been formerly made, but only of the spray of such wood or timber as we cut for fence and otherwise in the said Broyle Park. . . . Mem. We set no value on the material of the aforesaid lodges, because they are timber built, very old, and much in decay. . . . There are also certain cottages within the confines of the Broyle Park which we do conceive of right do belong to ye Commonwealth, and are as follows: All that tenement . . . a very poor wood-built cottage erected without any licence . . . which cottage and garden we estimate to be worth p. an. 13s. 4d. Mem. The said cottage is fitter to be pulled down than continued, being a nursery of wickedness and Destruction of the woods there. . . . Mem. that the pannage court for the said park hath been kept for divers years past. . . . We cannot value any reprise, save only what we find antiently allowed to the jury of the Pannage Court for a dinner, which was formerly twopence a man, but we conceive the allowance ought to be more, and therefore estimate the reprise to be 7s. per annum. . . . The pannage court, the fines, the ameracements of courts, the Heriots of the Copyholders, waives, estrayers, Felons' goods, hawking, hawling, fowling, and all other profits and perquisites within the Broyle Park to the Royaltie thereof appertaining, we estimate communibus annis £vii. xiiii. x. . . . The total value of the Broyl Park per ann. £994 10s. od. . . . Timber, Wood and Deer in toto £1,000."

The survey then proceeds to make mention of certain parcels of land within Broyle Park, then in the occupation of Anthony and Harbert Springett, the latter of whom claims to hold his "12 acres more or less," near Broyle Place, by copy of court roll dated 30th April, 1641, but as this was part of Broyle Park and "never legally granted from the Crown, but inclosed by one Mr. Thatcher about the 30 of Queen Elizabeth, when was dated the ancientest copy produced to us, which said Thatcher did pass the same by copy dated 7th April, 30 Elizabeth, to Arthur Longworth, gent., 'habend' to him and his heirs for ever. The said Longworth did likewise surrender his title by copy unto Herbert Springate, Esq., the 20th of May, 13 James I., from whom the same is derived by copy as aforesaid to the present possessor, whose claim we leave to be made good, and return the same in possession, and estimate it to be worth per ann. £8."

This survey thus gives us the descent of the mansion house, and the eight acres of which we have seen in the court roll of 1542, more than a hundred years before, John Thatcher sought to be admitted tenant, and for which, as the "copy" says, he did fealty.

## *Forest of the Broyle and the Parks of Ringmer. 165*

The Springett family in whose possession the commissioners found the property, was first represented there by the first of the two Herberts mentioned in the survey. He was a Lewes lawyer, and in a court roll of 38 Elizabeth he is mentioned as the "deputy of Thomas Sackville Lord Buckhurst, chief steward of the Queen." He was succeeded by his son and his son's son. What privileges or rights they had over the Broyle is not evident. That they exercised some we may gather from certain memoirs of the family written shortly after the Civil contentions. Much of them is taken up with reminiscences of that Sir William Springett who fell at the siege of Arundel, a colonel in the service of the Parliament. They tell us how in his boyhood, spent at Broyle Place, he "cast bullets for his carbines," made cross-bows and feathered arrows. "He was also a great artist in shooting and fishing, making of lines, and ordering of baits. He was also a great lover of coursing, and managed his dogs himself." In his time—and for long afterwards—the great bustard, fit quarry for his greyhounds, roamed the neighbouring Downs; while herons, reared in Ringmer Park near by, no doubt abounded, together with their brethren, the bitterns, which haunted the sedge dykes of the neighbouring "moor-lands" and Laughton levels.

Gulielma, the posthumous daughter of Sir William, became the wife of William Penn, whom, no doubt, we may count among the distinguished people who have visited Broyle Place; not forgetting, too, Thomas Ellwood, the Quaker; and, tradition says, John Milton.

After the death of Sir Herbert Springett, uncle of Sir William, Sir John Stapley, son of Anthony Stapley the regicide, came into possession of Broyle Place by his marriage with Sir Herbert's daughter. That such a man should have been honoured with a baronetcy by his sovereign may appear to some of us an instance of "how not to do it"; for we know that "he betrayed with the basest treachery and cowardice" his accomplices in a conspiracy against the Protector; and by this means, together with a most abject submission and promise of serving against "Charles Stuart" as a private trooper in case of any rising, he saved his life. Only two years later he so warmly welcomed the restored "Charles Stuart" that he was rewarded with a lucrative office and a baronetcy. He died in 1701, and eventually the property passed away from the Stapleys; and the fine three-gabled mansion ultimately devolved into a farmhouse.

At some period subsequent to 1780, the date of the accompanying drawing, the house was reduced to half its fair proportions by the removal of the two southern gables, and all that remains to suggest

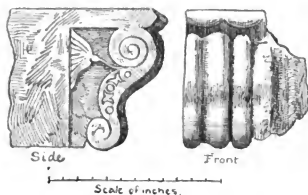
166 *Forest of the Broyle and the Parks of Ringmer.*

its former comeliness is some panelling in a bed-room and a few carved stones, such as volutes and window mullions, lying about here and there in the gardens.

After this we have very little record of the Broyle Forest, Chase, or Park. It was afterwards in the hands of the lord of the manor, the Duke of Dorset; and the deer were still maintained therein, as these extracts from the rent-rolls will show:

"Paid Dr. White for Eighteen Load of Hay and Cinque foyl delivered in the years 1719 and 1720 to the Keeper of the Broyle Park for the use of his Grace's Deer there as by two Acquittances appears £35 os. od."

"Due to this Accomptant . . . for 8 Load of Hay sold in the year 1720 at 30<sup>s</sup>. per Load 12 lbs. delivered to the Keeper of the Broyle Park for the use of his Lordship's Deer there."



\* Carved stone from Broyle Place  
in Henage Lodge

At no long time after the date of these rent-rolls, viz., in 1767, an Act of Parliament was passed entitled "An Act for dividing and enclosing a parcel of ground called ye Broyle Park within the manor of Ringmer in ye county of Sussex." This park was described therein as containing "2,000 and 20 acres or there-

abouts," and as the possession of Charles, Duke of Dorset, Lord of the said manor, who, by virtue of a grant from the Crown, was owner of the soil of the said park and entitled to have and keep deer upon it, and also to take the timber and wood growing there, subject to divers limitations. The annual fee-farm rent of the park was 40s. The Honourable Richard Trevor, of Glynde Bishop of Durham, and certain other persons had or claimed to have right of common of pasture and estovers (allowance of wood for repairs). By this Act the Duke was left in possession of 1,050 acres of the Park, together with "all rents services courts perquisites and profits of courts, goods and chattels of felons and fugitives, "Deodands (animals or things forfeited for having been an active agent in a person's death), "waifs and estrays The residue of the park,

## *Forest of the Broyle and the Parks of Ringmer. 167*

"containing 967 acres or thereabouts," was to be set out and divided by Commissioners, whose first meeting was to be held "at ye sign of ye Star in Lewes on Monday, August 10th, 1767, and all persons claiming right of common or other rights in ye said park . . . are then to deliver in an account of their claims." After the award of the Commissioners all rights of common and estovers were to cease. Persons to whom ground was allotted were to make and maintain ring-fences; they were debarred from turning sheep or cattle into any ways or lanes on either side of which any new quickset hedge should be made, for the space of seven years; but during that time they might erect gates across any part of intended roads other than a turnpike road. The Duke of Dorset, on his part, was to repair ring-fences, gates, stiles, bridges, and ways.



The Forest of Broyle.

Allotments not taken up within eighteen months were to be voided into the Duke's hands.

The Commissioners appointed for putting this Act into execution were "Joseph Calverly, of the Broad, in Sussex; Henry Humphry, of Lewes; and Abraham Baley, of Halland."

Since the putting of this Act into operation the Broyle has ceased to exist as a forest, chase, park, "briary tract of land," or one "replenished with beech trees"; being now wholly given to agriculture and kindred uses, such as brick-making, for clay is dug and burnt here to-day as in those far-bygone times when the potters of Ringmer paid their hens and their eggs for "licence to dig clay in the common of La Broyle."

But some of the sporting atmosphere associated with its name still remains. The Glyndebourne harriers, a pack established at



the end of the eighteenth century by Sir James Langham at Glyndebourne, whose kennels were on the borders of, if not actually within, the parish, must have constantly hunted over the Broyle; while somewhat later another similar pack was kept at Broyle Place by a certain Mr. Scrase, the tenant. The *Annals of Sporting* for December, 1822, gives us the information that "as the harriers of Mr. Scrase, of the Broil Park, were in pursuit of a hare, one of the dogs, in eagerly following the scent, went over the brink of Malling chalk-pit, and fell, it is supposed, about forty feet without receiving any hurt, having afterwards joined the pack and pursued the chase." About this same period the East Sussex (now the Southdown) Foxhounds were removed from Hailsham and located at Ringmer, where they now occupy commodious kennels within the confines of the Broyle, and over some good natural country there, have been wont, until the last three seasons, to hold their annual steeplechases.

The Surrey Staghounds, too, have a meet here every year, and recall, albeit darkly and dimly, the far-off times when there were "700 deer at a view," or the still earlier days when, as we have seen, Archbishop Warham gave permission to his friend Sackville to kill "oon deere of season" with his greyhounds, "so that he let run noo bukhounds ther."

But now no more are bustards coursed or herons hawked over La Broyle, though three years ago a bittern was shot there, and occasionally herons may be seen flapping their slow flight over it, but whence they come or whither they go no man knoweth. Gone, too, is that memorial of the olden times, the painted signboard of the "Green Man Inn," which stood near by the west gate of the park. A modest, timber-built and weather-tiled house, it stood beside two roadside ponds, beneath the shadow of old elms. From one of these depended the signboard, whereon was depicted a green-coated forester in the act of giving the *coup-de-grâce* to a stag. To-day most of the trees have been cut down, the ponds filled up, the signboard has gone, a brick frontage, painted a hideous drab colour, built on to the old weather-tiled inn, and its title changed to the Green Man "Hotel." "*Tempora mutantur*" indeed!

In the next number of *The Reliquary* I hope to conclude this history with an account of the three lesser parks—More, Plasshett, and Ringmer.

W. HENEAGE LEGGE.

## Carib Stone Implements in the Horniman Museum.

BEFORE describing these unique objects in the above collection, I should say that the ordinary types of axes or stone implements, specimens of which exist in most museums, are to be found in great numbers in St. Vincent, Jamaica, Hayti, Dominica, Trinidad, St. Lucia, Bahama, Barbadoes, as well as Guiana<sup>1</sup> and other islands of the West Indies; and were supposed at one time to be "thunderbolts."

By some writers the ancient Caribs are thought to have belonged to an ancient Mexican family, whose descendants were thinly scattered along the Atlantic shore of Central and South America.

The stone from which the implements are manufactured is of two or three different kinds. The fine green description from which the smaller and keener-edged ones are formed does not exist in St. Vincent, while the implements found in Barbadoes are made of the centre of the conch shell (*Strombus gigas*), probably because that island does not contain any hard stone. These stone implements were probably still in common use in the West Indies at the time of Columbus, and are now occasionally unearthed by the natives.

The Caribs (as the island natives are commonly called) no doubt made a few examples of unusually elaborate design, but they also made many others, for common and everyday purposes, of the more ordinary simple character, and these implements, taken as a whole, differ in some respects from those made by any other stone age race, showing no signs of European influence, but rather resemble those used by kindred tribes in South America. The workmanship is often coarse and the design rude and quaint, yet the stone implements made and used by the aboriginal inhabitants of the West Indies show immense variety in form (as may be seen in the above collection) and at times exhibit a considerable amount of attempt at ornamentation; whilst great patience and skill are displayed in working these very hard stones into such elaborate shapes.

<sup>1</sup> Guiana is here assumed as included in the West Indian region.

170 *Carib Stone Implements in Horniman Museum.*

The first illustration (fig. 1) is of a "Banner Stone" of remarkable form, found on the Island of St. Vincent. It is of very considerable size, and is, I believe, an object of extreme rarity in English collections, and of quite unknown use. It was brought to this country with a number of other specimens, and formed part of the collection of Mr. E. L. Atkinson, of Trinidad. A notice of it appeared in



Fig. 1. —Carib "Banner Stone."

*Timchri* by Mr. E. F. im Thurn, M.A., in 1883, published in Demerara. Its greatest length is 1 ft. 1½ ins., and its greatest height or width is 7½ ins., and its greatest thickness 1½ ins., and it weighs 6 lbs.

Mr. im Thurn says: "It will at once be obvious that its manufacture must have involved great labour. Its chief and great value to us rests on the rather paradoxical fact that, notwithstanding

*Carib Stone Implements in Horniman Museum.* 171

the great effort involved in its manufacture, it is almost, if not quite, impossible to suppose that it can even have been of any practical use to its makers and first owners.

"It is a habit with some Indians, especially the Caribs, to elaborately fashion and ornament certain implements such as hatchets of the types which they ordinarily used, and of keeping those "glorified" examples, not for use, but for ornament.

"This specimen was possibly used for some ceremonial purpose, or it may have been employed as a sort of 'banner stone,' as an emblem or ensign to be carried, perhaps, with war parties, possibly in ceremonial dances or feasts, and in that case it may be of a form traditionally proper for such occasions, and may even be the conventionalized figure of some common object, just as, for instance, the ordinary *fleur de lys* 'represents' (or misrepresented) some flower, probably the common Iris."

In the catalogue of the Pitt-Rivers Collection at Oxford, it is stated that "Axes in their earliest and simplest forms were probably used merely as tools, at a later period they were employed also as weapons, and at a still later period a further use was found for them as ceremonial emblems; and when used in this latter way the blade, and often the handle, were sometimes modified and ornamented to such a degree that the whole was hardly to be recognised as a weapon." If that be the case we here have an evolution from the simple axe, a practical tool, to the highly-ornamented weapon, useless except as an emblem.

Mr. im Thurn further says: "But if the suggestion that some of the very elaborate and apparently useless stone implements found in the West Indies were in reality axes elaborated into 'banner stones' or mere ceremonial emblems, could be proved, it would follow that the modification of the practical axe into the useless emblem was, at least occasionally, accomplished much more rapidly than in some cases, as with the axe bound up in the fasces and carried before the Roman Consuls by the Lictors as a state ceremonial purpose or as a badge of office or authority (like the mace of to-day), and within the duration of that stage of civilisation when stone remained practically the only material of which implements were made."

I am inclined to suggest that this may have been what might be called a "puzzle stone," for if viewed from different directions the profile of various animals may be seen: in the first place, as seen in the illustration, it resembles an open-mouthed puma or a jaguar, upside down a screaming macaw or parrot, looked at from the corners it is something like a toucan, the opposite corner a conventionalized agouti. We have a few other stone implements, etc.,

172 *Carib Stone Implements in Horniman Museum.*

in the collection, with a decidedly animal or bird-like head as ornamentation. In any case, this stone is a remarkable example of the extreme and, I believe, almost unique, elaborateness of certain West Indian Carib stone implements, and viewed in this light, side by side with this specimen may be placed the stone "turtle" bench or mortar, (see fig. 2), and also the remarkable stone collars or rings from St. Domingo, Porto Rico, and St. Thomas, specimens of which are in the various American museums, and also in the British Museum and in the Blackmore Museum at Salisbury.

The stone mill or mortar depicted in the second illustration was found at St. Vincent. It has a turtle's head carved at one end (see fig. 2), and at the other some animal or fish. Turned over, besides



Fig. 2.—Carib Stone "Turtle" Mortar from St. Vincent.

being a mortar, it may have served as a bench or stool. It is 1 ft. 1 $\frac{3}{4}$  ins. long, 5 ins. wide, and 6 ins. high, and weighs 11 lbs.

The eyes are carefully carved hollow, as if for the reception of some "foreign" substance. I understand that the eye of such objects in wood is generally represented by a bright-coloured seed.

The hollow surface is, as in most cases, obviously intended to be set uppermost; the pointed end in this example was intended to rest on the ground, and was, no doubt, pushed into, so as to steady the object. Figs. 2 and 2a represent two views of this large stone mortar. It is not unlike the stone tables in the Blackmore Museum at Salisbury. These are said to be used for bruising grain, they being, in fact, mortars in which grain was pounded as in the Roman

*Carib Stone Implements in Horniman Museum.* 173

mortarium, and in nearly every case they represent some animal. There is one in the British Museum in the form of a man, being a carved wooden bench from one of the Islands. It is most likely, I think, that this, like the stone tables and wooden benches formerly and still used by the Indians in Guiana, is of a class varying only according to circumstances and the fancy of the maker. The fact that this specimen ends in a point, as it were, instead of having legs may be explained in this way: the Indian houses are often built on loose sand, in which the pointed base of the bench or mortar might be inserted, very like the Roman wine amphora with its pointed end for being pushed down in the sand.



Fig. 2a.—Carib Stone Mortar showing concave surface.

It is very interesting to note how singularly inventive the ancient Caribean must have been, and how he must have delighted in producing these elaborately-carved stones, mostly in such stubborn material (generally granite) as these stone mortars or benches, stone collars or rings, and "banner stones" and other objects. The upper surface of this mortar or rubbing stone has an irregular oblong cavity scooped out of it in the direction of its length, and smoothed, apparently, by use, or it may have been employed for rubbing or polishing the smaller adzes. A similar specimen is contained in the British Museum, which measures 11 ins. long by 5 ins. wide.

In the *Smithsonian Reports* for 1876 and 1884 there are pamphlets by Professor O. T. Mason on the antiquities of Porto Rico and Guadaloupe, in which he gives several illustrations of similar stone mortars to that of fig. 2, but he prefers to call them "mamiform stones."

174 *Carib Stone Implements in Horniman Museum.*

Professor Mason says: "These strange and beautiful objects sometimes resemble the image of a human figure lying on the stomach, with the face more or less upturned, the mouth open, etc. The other end of the stone represents the lower extremities of the body, so doubled up as to expose the soles of the feet against the rump. On the back of the prostrate form is a conoid prominence, beautifully rounded up. The Antilles are all of volcanic origin, as the material of these stone implements plainly shows."

It is possible these stones may represent the mountainous phenomena of these islands.

Professor Mason goes on to say: "The island of Porto Rico, for instance, rises in an abrupt and symmetrical manner, highly suggestive of the mound in the mammiiform stones, so that with the aid of a little imagination we may see in these objects the genius of Porto Rico in the figure of a man, a parrot, an alligator, an albatross (a turtle), or some other animal precious in these regions where larger animals are not abundant, supporting the island on its back. The human face is often replaced by the head of a bird or of some other animal, but the feet, when distinguishable, are always human. The bottom of the stone is in striking contrast with the upper surface. While the latter is nearly always exquisitely polished, the former is always very rough, either from use or never having been finished. The bottom is sometimes flat, sometimes convex, but most frequently sagged up in the middle and hollowed out into a cymbiform cavity. In quite a number of them the prostrate man cannot be clearly made out, his head and lower extremities being presented by simple swellings or knobs."

I am inclined to think they may have been used for grinding or polishing the smaller celts. No two are precisely alike. From the descriptive list I gather there are thirty-four specimens in the Washington Museum, twenty of which are hollowed out at the bottom.

Mr. Latimer writes: "Some of the specimens were found in caves, but the greater part were turned up by the plough and hoe when new lands were put under cultivation."

Lord Avebury says: "The makers of these objects were a purely Neolithic people"; and, according to Mr. Morgan, they were not savages, but were in the "middle status of barbarism." Professor Mason goes on to say: "In addition to the fruits of nature they prepared maize and cassava and fermented drinks. They lived in round and square houses, with thatched roofs, grouped in small and large villages. They made pottery, and ornamented it. In a warm climate very little clothing was needed, yet they spun and wove

cotton cloth. Their implements of industry, so far as we have recovered them, are the most beautiful in the world. Their canoes, especially in Porto Rico, were exquisitely wrought, with the sides raised with cane, and not flat, but with a keel. Their artists were prodigies in design and workmanship, as their finer forms attest.

"The absence of all flaked or chipped stone implements may be accounted for in several ways. The siliceous rocks, which take the finest chippings, are not found here, and in many of the islands shell (*Strombus gigas*) is the only available material for any implement. Neither are the large animals here which require such hard



Fig. 3.—Carib Stone in the form of a plough-share.

and fine points for their destruction, nor sharp knives and scrapers to cut them up and to tan their hides, which would be useless for clothing in this climate if they had them.

"In the second place, many of the woods are extremely hard, and with charring take a very fine point or edge, sufficient to pierce or cut fish, birds, or men.

"As to the place of most of these objects in an anthropological museum we are sufficiently informed, but concerning the use of the masks, the mammiform stones, and the collars, we are entirely in the dark. As to whether they were the work of the Caribs and of their more peaceful neighbours there may be a difference of opinion.



176 *Carib Stone Implements in Horniman Museum.*

The fact that the peculiar forms here enumerated are found throughout the ancient Carib area, that the stone seats resemble in form and ornamentation those made of wood and used by persons of distinction mentioned by the early historians of Columbus's voyages, that the celts are like those used in Polynesia and on the north-west coast of America, where large dug-out canoes are still in use—all these lend great force to the opinion that these are Carib or Arawak implements, and not the relics of an older civilization driven out by them.

"Some suggestions of possible function arise in the mind concerning these doubtful forms: for instance, the rough under-surface



Fig. 4.—Carib Stone Celts of a lozenge shape.

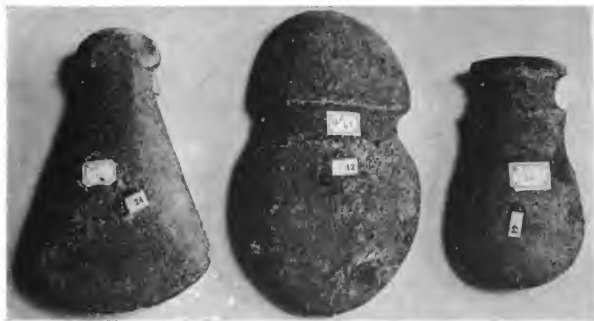
of the mammiform stones suggest the grinding of paint, incense, spice, or some other precious material, and the natives are said by the historians to have been fond of aromatic substances." Or, as I have said before, they may have been used as mortars or for grinding down small celts. Finally, Professor Mason says: "With regard to these mammiform stones, their elegance of design and variety of execution in conformity with an ideal, characterize these as the highest type of sculpture with stone implements in the world."

Fig. 3 represents another very curious stone, in somewhat the shape of a plough-share or turn-furrow, but which must have been purely symbolic, it being far too heavy for use of any kind; in

*Carib Stone Implements in Horniman Museum. 177*

fact, it appears that most of these symbolic stones were eccentric and meaningless, as far as we can judge. It is 1 ft. 8 ins. long and 10½ ins. in height, and weighs 25 lbs.

In the centre of fig. 4 is a small stone 3 ins. in length, with decidedly the head of an animal at one end, while the other end may have been used as an implement. It appears as though the West Indian sculptor ran wild with his art and often wrought an implement into curious and eccentric forms, apparently impossible of practical use, but only for some symbolic meaning unknown to us. It seems to me very possible that here was a stone with some curious natural curves or angles which the primitive West Indian



A.

C.

B.

Fig. 5—Carib Stone Hatchets.

artist thought he might make into a very artistic implement or ornament, very probably done for amusement's sake, besides giving practice to the sculptor.

The three specimens in fig. 4 were all found at Hayti. The owner, in writing to me, gave the following description of them (the find consisted of thirteen specimens): "I obtained them through the Commandant d'Arrondissement de Jérémie, who made a raid on the haunts of the vandom worshippers. They were found in caves in different parts of the island, and date certainly from before Columbus, possibly many hundred years before. The most

178 *Carib Stone Implements in Horniman Museum.*

interesting are those of porphyry, which stone does not exist in the island, and must have been brought by the Caribes from Mexico, Central or South America."



A. C. B.  
Fig. 6.—Carib Ornamental Stone wingedtype of Hatchet.



D. E. F.  
Fig. 7.—Carib Winged type of Stone Hatchet.

And now we come to the different types of implements, which may be divided into winged, grooved, perforated, round-bladed, and the simple axe or chisel head, of a lozenge or petal shape.

Fig. 5 (*a*) is an example of type of hatchet with simple wings (sometimes double) and sometimes perforated. (*b*) is a winged hatchet, which shows clearly that it was bound at the neck on to its handle, and was therefore not used, as many of these so-called stone hatchets certainly were, without a handle. It will be seen that these wings were of service in strengthening the binding of the stone on to its handle.

In fig. 5 (*c*) is a round bladed type of hatchet, in which the blade is almost completely circular, and the handle, or rather upper

end, is also often in the form of an almost complete but smaller circle which may be termed the two intersecting circles type. This type occurs in great abundance in St. Lucia and in St. Vincent, but is apparently not nearly so frequent elsewhere.

In figs. 6 and 7 I have grouped a few specimens which may be regarded as a typical series, including both ornamental and simple or practical forms. The three figured in the illustration (*a*, *b*, *c*)



Fig. 8.—Carib Perforated Stone Implement.

are good examples of the former class, while (*d*, *e*, *f*) represent those of the latter class.

Fig. 6*a* shows an implement somewhat rudely executed, but the elaboration of the upper part of which into the rough semblance of an animal or rather a bird's head, must have taken time, without adding in any way to the practical efficiency of the implement. It is also perforated.

180 *Carib Stone Implements in Horniman Museum.*

Fig. 6*b* is the most beautiful implement in the collection, and forms an object which is not only as a whole wrought to a high state of finish, but is also remarkable for the very delicately-executed ornamentation of its upper part, and still more (and this is a very rare feature) for the neatly-executed pattern on both sides of its broad surfaces. It belongs, as indeed, allowing for a certain amount of diversity, to what may be called the winged type of hatchet. The wings have a parrot's beak shape, which also occurs on the other two specimens in this illustration. It is certainly a rare form indeed.

Fig. 6*c* is evidently not so markedly of the winged pattern, but it is itself of a type fairly common, marked by the occurrence of the peculiar perforation between the wings, which must have necessitated great patience and skill in its manufacture.



Fig. 9.—Carib Stone Cutlass, etc., from St. Vincent.

The remaining specimens in fig. 7 are various examples of a type very common in the West Indies. Many are highly polished. The material is fine-grained, and varies in colour, some being of a jadeite green.

Fig. 8 is also a very curious implement. The cutting point of the edge is unfortunately broken. The remarkable thing about it is the perforated hole low down on the implement. It is  $10\frac{1}{2}$  ins. in length, and  $7\frac{3}{4}$  ins. in width, and was probably used, like many of the large implements, for splitting wood.

Fig. 9 represents a peculiar stone cutlass of unusual form. There can be no doubt that this implement was never intended to be

*Carib Stone Implements in Horniman Museum.* 181

fitted to a handle, but was grasped in the hand, and this would form a very formidable offensive weapon if thus held at close quarters with an antagonist. It is  $10\frac{3}{4}$  ins. in length, and  $2\frac{1}{2}$  ins. in breadth. The long narrow one is of a very rare form, but was found, like the others, in St. Vincent.

The great number of shell implements discovered in the rock shelters, caves, etc., proves the existence of a large native population in Barbadoes, and as these shell hatchets or chisels are not found in the other West Indian islands, it is clear that they are of purely local origin.

The chisels are made from the conch-shell. After having shaped them, their makers evidently polished them, for some of them shine



Fig. 10.—Carib Shell Celts from Barbadoes.

and have the appearance of ivory or porcelain, and others are what are termed of the "shoe-horn" type. These specimens have generally the pointed end broken, as if by use, probably as an awl or drill.

The Rev. G. Hughes, in his *History of Barbados*, published in 1750, speaks of the large number of stone hatchets and shell chisels discovered in caves on the island, and that they were probably used for cutting down timber to make huts where they had not the convenience of caves.

Altogether the collection is a very representative one.

RICHARD QUICK.

*The Horniman Museum.*

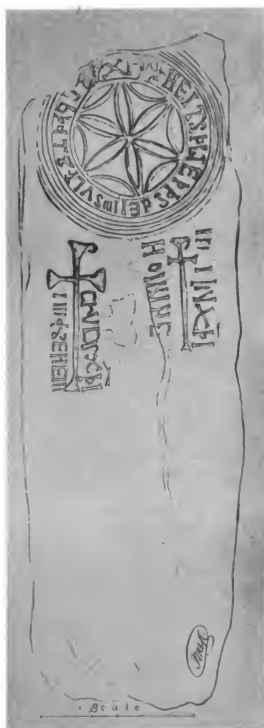


Fig. 1.—Inscribed Stone, Maughold, Isle of Man.

## Some Early Christian Monuments recently discovered at Kirk Maughold, Isle of Man.

IN the last number of *The Reliquary and Illustrated Archaeologist* there appeared a note on an inscribed stone recently found by me at Kirk Maughold. I here supplement the photographic illustration by an outline drawing from a rubbing (fig. 1), and take the opportunity to make a few corrections.

The letter which I took to be "A," the fifth remaining in the first word round the circle, I now think must be "s," being of the same form as that letter elsewhere in the inscription. The last letter of "Epps" also is clearly "s," not "c," which escaped my notice in revising the proof. The letter following "INSVL," which looks more like an "F" than anything, but with both bars

*Early Christian Monuments at Kirk Maughold. 183*

somewhat flaked, I thought might be meant for "A" not "Æ"; or does it stand for "IS"? There is, apparently, an extra "I," as "DEI INSVL," but the four following strokes I take to be a slurred "N."

For comparison with this I give another stone (fig. 2), found in the same neighbourhood a few years ago, and like it, showing the rare hexafoil below an incised cross of early form.

A brief account of some of the other stones may be interesting. I hope, before long, to publish a fuller description of them and of our other Manks pieces.

Perhaps the earliest in this series is the "Maltese"-shaped cross (fig. 3). The stone, which now measures 1 ft. 3 ins. by 1 ft., would originally be about 2 ft. by 1 ft. 1 in.

Another very early one is the square, equal-limbed cross within circle (figs. 4 and 5). This stone measures 1 ft. 11

ins. by 1 ft. 4 ins., and is carved on both faces. The "circle" is

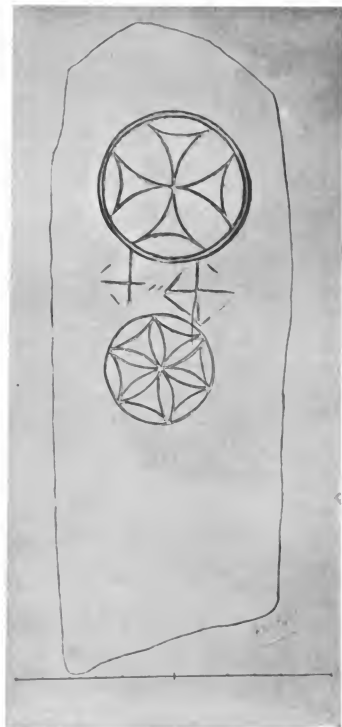


Fig. 2.—Inscribed Cross from Kirk Maughold.



184 *Early Christian Monuments at Kirk Maughold.*



Fig. 3.—Slab with Incised Cross from Kirk Maughold.

in each case rather ovoid, and this appears to be intentional, especially on one face, which has the shaft 2 ins. longer than the head. The only other like it is one which I long ago found at Corna, in the same parish, but it has the addition of faintly cut circles between the limbs.

A fragment of exceptional interest (fig. 6) is our only example of the Omega. The outer diameter of the circle surrounding the cross is about 1 ft. 6 ins., so that the stone must have been about 1 ft. 11 ins. square. No doubt the Alpha in the corresponding corner above the left arm was of the capital form, as appears to be the case in all of the few examples known, the Omega, being invariably the small "w." All of these pieces may be as early as the eighth century, if not earlier.



Fig. 4. Slab with Incised Crosses on both sides, from Kirk Maughold.

Fig. 5.

## *Early Christian Monuments at Kirk Maughol. 185*

Another of very great interest (fig. 7) has, for the first time in Man, an inscription in Anglian runes, connecting our series with those in the North of England. The characters exactly resemble those on the Bewcastle Cross, Cumberland, on the Frank's Casket in the British Museum, and other Anglian remains of the seventh century. Only eight characters now remain, a twelfth part of the inscription, if, as seems likely, it was continued round the circle. They are perfectly legible, reading . . . BLACC . MAN . . . . The stroke between "C" and "M" may be accidental, or is it a punctuation sign? If forming one word, this would make a known Anglo-Saxon name—Blacman, Blæcmon, or Blacaman. The limbs of the cross are decorated with the Triquetra, as on the Anglian

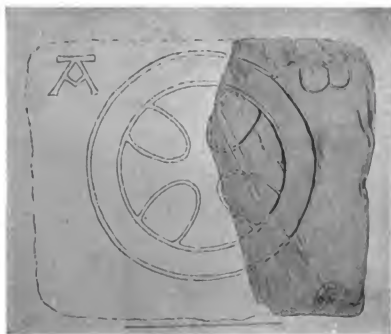


Fig. 6.—Alpha and Omega Stone, from Kirk Maughol.

cross at Irton, Cumberland. In Ireland, the earliest dated example of this design is that at Clonmacnois, 991 (Petrie's *Christian Inscriptions in the Irish Language*, pl. liii.). It occurs in Celtic MSS., as in the *Book of Kells*, eighth century.

A remarkable carving (figs. 8 and 9) is that on a stone which had been built as a lintel over the east window. When taken out it was fractured across the middle, and sadly flaked and broken. It measures 5 ft. 8 ins. by 1 ft. to 1 ft. 4 ins., and originally must have been another three feet or more in length. One face had been exposed in course of repairs about forty years ago, and was figured by Mr. Cumming from a rubbing taken by the Rev. S. N. Harrison.



Fig. 7.—Inscription in Anglian runes, from Kirk Maughold.

This figure is fairly correct, but the rudely-drawn animal is certainly intended for a deer, not a hare, as Cumming says, "in the act of issuing from a hole in the rock after the manner of mountain hares in the Isle of Man"! The conventional treatment of the antlers is interesting. What Cumming took to be a "lasso" turns out to be the four legs and snout of another beast, evidently a hound, and two legs of a third, the original position of which is difficult to understand. Note the two-toed feet of the stag and three-toed feet of the hound.

In the panel above, we have the figure of a man with hands clasping a closed book on his breast, by his side an early form of pastoral staff, seeming to imply that this was the monument of a bishop.

The other face (fig. 9) is divided



Fig. 8.—Front.



Fig. 9.—Back.

Sculptured Slab from Kirk Maughold.



Fig. 10.—Front.



Fig. 11.—Back.

Erect Cross-slab from Kirk Maughold.

## *Early Christian Monuments at Kirk Maughold. 189*

into panels. The first is occupied by a good design, badly balanced and rudely carved, consisting of key-fret with large pellets. Above, we have a carefully-drawn and well-executed instance of the loop formed of interlacing, of which our only other example is that in the circle surrounding the cross found some years ago at Bishop's Court, besides the one next to be described. The drawing throughout differs from anything else we have, and in general appearance may be compared with work in Cumberland considered by the late Mr. Calverley and other authorities as British or Cymric in origin.

The next stone which I figure (figs. 10, 11, 12) is a very beautiful and perfect example of pure Celtic design and workmanship. For many years it served as a lintel to the west door of the Church, where one face was partly exposed. It measures 5 ft. 4 ins. by 10 ins., and has had one edge chipped away in order to fit it into position. Both faces show the Celtic cross and circle, one decorated with a plait-of-four, the shaft terminating in a volute. At the side stands a well-drawn figure of a priest, robed. Below are stags and hounds, also a man on horseback. Here again the treatment of the antlers is conventional, but differing essentially from the last; all our other stag figures are on Scandinavian pieces, which represent the antlers realistically.

The other face (fig. 11) has the cross decorated with the loop form seen on the shaft of the last described piece. There is more spiral work than on the first face, and a figure of a monstrous boar, as well as of stags and hounds. The edge (fig. 12) has a plait-of-three, and terminates in a peculiar lug, which is pierced. I have never seen anything like it elsewhere, and can only suppose it was designed to allow of the stone being propped up in some manner.

Next we have a Scandinavian fragment, not illustrated, which cannot be earlier than the end of the eleventh century. It measures 3 ft. 9 ins. by 11 ins., and shows on either face the shaft of a cross, one with the vertebral or "chain-cable" pattern decorated with a border line, the other with a form of double-plait, and diamond-shaped rings, met with on several of our Scandinavian pieces, both designs very characteristic of Manks pieces. As the pattern occupies the whole width of the stone, it seems likely that it was originally a round-headed piece, about 3 ft. higher, and 1 ft. 8 ins. to 2 ft. across the arms and surrounding circle.



Fig. 12.—Edge of Cross-slab from Kirk Maughold, shown on figs. 10 and 11.

190 *Early Christian Monuments at Kirk Maughold.*

Latest of all is a fragment found by the Vicar, bearing inscriptions in Runes and in Ogams (fig. 13). This now measures 1 ft 2 ins. square, but must have been at least twice that length. The inscription is quite clear:—"IUAN + BRIST + RAISTI +



Fig. 13.—Runic and Ogam inscriptions from Kirk Maughold.

THASIR + RUNUR," *i.e.*, "John the Priest writ these Runes." Below is given the Runic alphabet or Futhork, interesting as showing the stung rune "E" for "H," as in nearly all our inscriptions. Below this is the first part of a "scholastic" Ogam alphabet—B, L, F, S, N, H, D, T, C, Q . . .



Fig. 14.—Runic Inscription from Corna, in the parish of Kirk Maughold.





Figs. 15 and 16.—Sigurd-piece found at Ramsey, Isle of Man.

## *Early Christian Monuments at Kirk Maughold. 193*

The only stone with which this can be compared is that from Corna, in the same parish (fig. 14). It is probably of about the same date, and, curiously, is carved by another John, who, by way of distinction, described himself as "Sheep John." The inscription upon it commences with an invocation to Christ and the great Celtic saints, followed by the carver's name and description, and that of the place where a few years ago the stone was found by Mr. Harrison:—

KRISTH: MALAKI : OK BATHRIC : ATHANMAN ✚

UNAL. SAUTHAR : IUAN ARIST : IKURNATHAL, ✚

"Christ, Malachy, and Patrick, (and) Adamnan!"

O'Nial's John-o'-the-sheep carved these runes in Corna-dale."

That the fame of St. Malachi had spread to the island we know from the fact that the monks at Rushen Abbey had noted his death in the Manks Chronicle:—"Anno MCXL (error for 1148). Obiit sanctus Malachias episcopus et legatus Ybernix."

My very latest discovery (figs. 15 and 16) is that of a stone built as a lintel to an outhouse of a dwelling in Ramsey (still in the parish of Maughold). It is one of our Sigurd pieces, and is of special interest as showing for the first time the figure of Loki in the act of heaving stones at the otter which is eating the salmon it has just caught in the foss! Above, and separated by some very characteristic Scandinavian interlacing, we see the steed Grani with the chest containing the hoard won by Sigurd upon his slaying the dragon Fafni—a much later portion of the same tale. The carving of the other face (fig. 16) is a beautiful example of pure interlacing in the Celtic manner. The whole work is in high relief, executed with a punch or pointed chisel, distinguished by an unusual number of pellets.

The stone may have been brought from the little Burial Place at Ballure, the ancient church of Ramsey, and my suggestion is that it had been erected to Olave, who was treacherously slain by his nephew Reginald in 1142 (which our Editor shows is an error for 1153), the period to which the Norwegian wood carvings are assigned. The Chronicle does not specify the spot further than to say that it was "in portu qui vocatur Ramsa." It is certainly later than our other pieces illustrating the story of Sigurd Fafni's bane at Andreas, Jurby, and Malew, and favours my contention that these may have been erected to members of the reigning Scandinavian family in Man, who claimed descent from the mighty Volsung.

P. M. C. KERMODE.

## Notes on Archæology and Kindred Subjects.

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### TWO MODERN CELTIC CROSSES IN CORNWALL.

THE accompanying illustrations show two modern Celtic crosses recently erected in the churchyards of St. Thomas the Apostle and of St. Stephen's,



Fig. 1.—Modern Celtic Cross at St. Thomas', Launceston.

both near Launceston, Cornwall. They were designed by Mr. A. G. Langdon, F.S.A., architect, and executed by Mr. F. H. Nicholls, of Lewannick, an extremely intelligent stone-mason, who has interpreted the working drawings in such a way as to imbue the carving with the desired amount of expression and feeling. The monuments are made of Polyphant stone, and, exclusive of the base, are each 5 ft. in height.



Fig. 2.—Modern Celtic Cross at St. Thomas', Launceston.

The ornament on the cross at St. Thomas' consists principally of interlaced work adapted from the patterns on the ancient Cornish examples at Lanherne, Padstow, St. Neot, and St. Just. Some key-patterns are introduced on the head of the cross to give the necessary variety of effect to the whole design. The cross at St. Stephen's is decorated with spiral work

throughout, except where the triquetra knots occur on the head. This class of ornament is not specially Cornish in style.

The chief aim of the designer of the crosses has been to reproduce the spirit of the old work without slavishly copying it. At the same time he has endeavoured to avoid the more glaring instances of bad taste and

faulty design which are characteristic of the productions of the ordinary monumental mason. The good effect of the two modern crosses at Launceston has been obtained by attention to the following points: (i.) the general proportions of the head shaft and base have been carefully considered; (ii.) a slight entasis has been given to the sides of the shaft and base, so as to prevent the surfaces looking concave; (iii.) all the arrises have been rounded, so as to take away the unpleasant appearance of sharpness in projecting angles; (iv.) the interlaced work has been all drawn out by freehand full size, instead of being set out with mathematical precision; (v.) the raised bosses have been cut out of the solid, and are not small pieces of stone inserted; and (vi.) the quadrants of the ring on the head are struck from four centres instead of one. The object of this



Fig. 3.—Modern Celtic Cross at St. Stephen's, Launceston.

note is to advocate the intelligent study of old examples as being the first essential necessary for anyone who aspires to design a modern cross in the ancient Celtic style. It is the want of culture and ignorance of art history in the past on the part of the monumental mason which has filled some of the most beautiful of our churchyards and cemeteries with the most inconceivably hideous travesties of the Celtic cross.

## SAXON TOWER OF SOMPTING CHURCH.

SOMPTING is situated three miles north-east of Worthing, Sussex. The western tower of the church here is tolerably well known to antiquaries as being a unique example of a Saxon tower which still preserves its



Fig. 1.—Saxon Tower of Sompting Church, Sussex. View from South East.

*(From a photograph by G. Clinch.)*

original spire. The method of roofing over the top will be clearly understood from the photographs kindly lent by Mr. G. Clinch. This style of spire is tolerably common in Germany, but is quite unknown elsewhere in England. The long vertical projecting pilasters, which run up the

middle of the gable walls and the small belfry windows on each side of it near the top, are all that there is to relieve the great expanse of wall



Fig. 2.—Saxon Tower of Sompting Church, Sussex. View from North East.

*(From a photograph by G. Clinch.)*

surface, except one horizontal string course level with the eaves of the roof of the nave.

#### SIR JOHN CHANDOS.

THE exact spot where this gallant knight fell is perpetuated by a monument of considerable antiquity—probably erected soon after his death—and is protected from latter-day vandalism by means of a modern cross. The monument is near the bridge over the Vienne, in the village of Mazerolles, near Lussac-les-Châteaux, department Vienne, France.

In 1369 Chandos was appointed Seneschal of Poitiers, and soon afterwards the French invaded the neighbourhood in force, and his position became a very hazardous one. By the end of the year the enemy had occupied St. Savin's Abbey, near Poitiers, and were attacked by Chandos, with disastrous results. With but a handful of soldiers he retreated, December 31st, to Mazerolles, and fell wounded in trying to cover the retreat of his devoted followers. He was carried to Mortemer, a few miles north of Mazerolles, where he died, and was buried. According



Monument of Sir John Chandos, at Mazerolles.

(From a photograph by R. Burnard.)

to the *Dictionary of National Biography*, the following epitaph was long extant above his tomb:—

“Je Jehan Chandos, des Anglois capitaine,  
Fort Chevalier, de Poictou seneschal,  
Après avoir faict guerre très containe  
Au voi françois tant a pied qu' à cheval  
Et pris Bertrand de Guesquin en un val,  
Les Poictevins près Lussac me defirent:  
A Mortemer mon Corps enterres firent.”

ROBERT BURNARD, F.S.A.



A NORMAN TYMPANUM WITH A RUNIC INSCRIPTION  
AT PENNINGTON, NEAR ULVERSTON.

THE recent discovery of a tympanum at Loppergarth, Pennington, bearing a sculptured figure of an angel, and a runic inscription of a Scandinavian type, is a unique circumstance in the archæology of Furness.

Fig. 1 shows the stone in its present position over the doorway of an outbuilding at Beckside farm. It is 4 ft. 0½ in. long, 2 ft. 0½ in. high, and 8½ ins. thick, and is of local red sandstone. The background of the angelic figure is one inch below the surface of the stone, and the wings about half-an-inch. The head rests upon the projecting arms of a cross. The runic letters are incised, but owing to the action of time and weather, many of them have been obliterated. Those remaining are



Fig. 1.—Sculptured and Inscribed Tympanum at Loppergarth.  
(From a photograph by T. K. Fell.)

shown on fig. 2, about one-fifth full size, taken from a photograph of plaster casts made from a "squeeze." The ornament at the base of the tympanum points to its being late Transitional Norman of the twelfth century. At the commencement of the inscription the stone is broken away, and at some past time it has evidently been lime-washed, for in the grooves of the semi-circles and in other places, traces of lime can still be seen. The Rev. T. Edge Wright, of Fell Mount, Pennington, called the attention of Dr. T. K. Fell, of Barrow-in-Furness, to the stone, who, observing the runic letters, at once saw its value and importance. He subsequently photographed it, and the writer took a rubbing and squeeze tracing. These were all submitted to Mr. W. G. Collingwood, of Coniston, who kindly sent the following provisional translation and notes of the first half of the inscription:—

[Space for two letters] (K?) ML: LET: (I or A): the (S or N) (A or I): KIRK: HUB (E or A) RT: M (A or AK) SU (T or AN?): (Second half of the inscription illegible.)

'The whole has the look of being Norse rather than English. In the fourth word the third letter seems to have been sketched as *n*, but only the upper part cut deep, to make the half-stroke which often stands for *s*: *i* or *á* *thessa kirk(ju)* being better grammar than *i thenna kirkju*. *Hubert Masun*, or *Mac Suan* (Swein), at first sight looks like a proper name; but the *Hubertus* of Latin documents was usually *Hubricht*, and the possibility of "Hubert the Mason," or "Hubert MacSwein," is questionable. Another suggestion may be offered—that *hubert* is the Icelandic *hvert*, "each, every, any," and that *maksut* is the Icelandic *súl*, "sorrow," compounded with *mak*, "irksomeness," though this compound is not known, and as *súl* is feminine, *hvert* is not good grammar. Still, allowing for corruptness of dialect, it is conceivable that "let á



Fig. 2.—Runic Inscription round Tympanum at Loppergarth.  
(From a photograph by S. R. Gaythorpe.)

*thessa kirk hvert maksut*" might mean "forbid into this church any trouble . . ." The angel in attitude of blessing seems to tally with such a sentiment.<sup>1</sup>

The tympanum has evidently belonged to the doorway of a church or chapel at Pennington. A church is known to have existed there in the twelfth century,<sup>2</sup> and its dedication to St. Leonard is referred to in the will of Richard Fell, of Pennington, dated 12th October, 1478. About one hundred yards from Beckside farm is the traditional site of a leper hospital. Little is known of its existence, but there is some record, which the name Loppergarth (leper inclosure) confirms.<sup>3</sup>

HARPER GAYTHORPE, F.S.A. (Scot.).

<sup>1</sup> *The Coucher Book of Furness Abbey*, vol. ix., New Series, pp. 126-7.

<sup>2</sup> *Idem*, vol. xi., p. 411, Will of William de Skelmersherk, A.D. 1247. Item, Leprosis juxta Ulverston vi<sup>4</sup>.

## Notices of New Publications.

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"*ARCHÆOLOGIA ÆLIANA*." Parts 56, 57, 58.—The Society of Antiquaries of Newcastle-upon-Tyne, which has entered upon its ninetieth year, still continues to do sterling and abundant work for the archæology of the north of England. In the three parts now under notice, the Roman period of our early history receives special attention. Mr. Haverfield gives an interesting account of the excavations of the forts which guard the eastern portion of Hadrian's wall at Chester, which were undertaken in September, 1900. Broadly speaking, the result of those diggings was to help to establish the fact that there were two walls of different periods. The old controversy as to the wall used to be concerning the Wall and the Vallum. Were they of the same date, and if not, which was the older? But the excavations of the last six years have changed all this. It is now generally admitted that the Wall and the Vallum are coeval. The controversy now centres on the wall. The evidence is rapidly multiplying that there were two walls. If this is so, who were the builders of the two walls? Did Agricola build the first and Hadrian the second? Or did Hadrian build the first and Severus the second? The excavations of recent times on the line of the Roman wall, at Mucklebank Wall Turret and at Great Chesters, are also described in detail, with admirable illustrations, by Mr. Thomas Hodgson and Mr. J. P. Gibson.

A good and useful illustrated paper on "Roman and Mediæval Military Engines" is contributed by Mr. R. Coltman Clephan.

Good service is done in these three parts to the cause of local history and genealogy by two valuable papers on "Local Muniments" by Mr. Welford, and by several shorter contributions.

Ecclesiology is represented by an interesting paper on discoveries in the chapel of Raby Castle, co. Durham, by Mr. J. P. Pritchett, and by an essay of prodigious length on "Low-side Windows" by the Rev. J. F. Hodgson. This essay covers upwards of 190 pages. The members of this Society have some right to complain of the space given to a treatise with such a title, for by far the greater part of these pages is filled with material culled from a variety of easily-accessible sources as to candelabra, hearses, "lanternes des morts," "chapelles isolées," Irish round towers, German "todtenleuchten," perpetual lights, etc., which have no more connection with these small windows than have the statutes

of the Worshipful Companies of the Tallow-chandlers or the Wax-chandlers of the City of London. Mr. Hodgson, who is singularly lavish in phrases of supreme contempt towards those who support any theory for the origin and use of these architectural puzzles save his own, has adopted, with absolute assurance, the most impossible of all that have ever been suggested. His one theory to explain them is "for the exhibition of lights, wherewith to dispel evil spirits." He describes them as "apertures contrived not for the *admission* but *emission* of light; for the convenience not in any sense of the living, but for the defence and consolation of those who all around 'lie in darkness and the shadow of death.'" Whatever other theory may be favoured by archæologists, surely all who have given careful attention to the position and surrounding circumstances of "low-side windows" will agree that their use to scare devils out of a churchyard is impossible. There is not a scrap of documentary evidence to support such a view. If any particular aperture was to be constructed for shedding forth light upon the graves, the usual position and size and arrangement of these windows make them absolutely unsuitable for the purpose. The area of the churchyard reached by such a light would be, in any case, exceedingly restricted, whilst the projection of the east wall of the side aisle of the nave would, in the majority of cases, cut off the light altogether from the greater part of the interments. From a large number of inferences that tend to make this notion futile, it will suffice on this occasion to note only one other. Why, if these openings were to allow artificial light to shine forth, were they as a rule provided with a shutter and not glazed? The light could not have shone through the wood, and would it not usually have been extinguished by the wind if the shutter was opened? For one thing, all ecclesiologists will thank Mr. Hodgson, namely, for giving a variety of careful illustrations (all tending to upset his own theory) of the "low-side windows" of the county of Durham.

J. CHARLES COX.

MISCELLANEOUS PAPERS.—*The Hand-Book on Archæology, etc., of Glasgow*, edited by Magnus MacLean, and published by Mackhose & Sons, was prepared for the meeting of the British Association in Glasgow in 1901; but it has a distinct permanent value, and we are glad to note that it has been republished for general use.—The first part of the *Transactions of the Shropshire Archæological and Natural History Society for 1902* has a paper of some value in the transcript, with annotations, of the Shrewsbury Gild Merchant and other rolls of the fourteenth century, from the borough records.—The eighth volume of *The Journal of the Architectural, Archæological, and Historic Society for the County and City of Chester and North Wales* (a tremendous title) has two good papers, namely, a well-illustrated description of the nave roof of the Church of St. Mary-on-the-hill, by the Archdeacon of Chester, and a descriptive account of Roman and other objects recovered from various sites in Chester and

district, 1898-1901, by Mr. R. Newstead.—Dr. Montagu James, director of the Fitzwilliam Museum, has reprinted from the MS., with valuable introduction and notes, the verses formerly inscribed on the twelve theological windows in the choir of Canterbury Cathedral. The pamphlet forms one of the octavo publications of the *Cambridge Antiquarian Society*, and can be obtained for 2s. from Deighton, Bell & Co.

"EWENNY PRIORY, MONASTERY, AND FORTRESS." By COLONEL J. P. TURBERVILL (Elliot Stock).—Ewenny Priory, South Wales, is but little known, even to antiquaries, but well deserves a monograph, for it is one of the very few specimens of a fortified ecclesiastical building which remain in Great Britain. This Glamorganshire priory of Benedictine monks, founded in the early part of the twelfth century, was a cell of the Abbey of Gloucester. The remains of the cruciform church, the nave of which served as the parish church, are of pure Norman work. The house, as it now stands, on the south side of the church, dates in the main from the beginning of the nineteenth century, but there are some remnants of thirteenth century work, and the boundaries of the old cloister garth remain unchanged. The walls and towers, which almost surround the church and buildings, save on the south side, are still in a fair state of preservation. The walls, though they have lost the upper part of their parapets, are still 21 ft. high, and the fine entrance tower, with portcullis grooves, is 30 ft. high and 33 ft. in depth. The great wall on the south side was destroyed when the house was rebuilt about a hundred years ago. The enclosure within these walls, raised as a defence against the wild Welsh from the neighbouring hill, encloses an area of about five acres.

After the dissolution, the quire and transepts which formed the monastic church, fell into grievous decay. Several Welsh tours of the beginning of the century speak in stringent terms of the gross uses to which this part of the consecrated fabric was then put. The truth and accuracy of these descriptions of the disgraceful condition of the interior of the church are fully confirmed by an early Turner now in the Cardiff Museum. This view is taken from the west corner of the north transept, and shows the space under the tower, a beautiful screen, and the south transept with a Turberville altar-tomb. "Against the sides of it a lot of young pigs are rubbing themselves; another member of the litter is being driven through the door of the screen by a woman, while a man is shown near the south door bringing in a bucket of pigs' wash, and a woman near the west door feeding chickens. In the foreground are seen tiles bearing various devices, while scattered about are a harrow, wheel-barrow, and hen-coop, around which a brood of turkey pouls are disporting themselves." A reproduction is given of this picture, as well as of various old prints of the church and priory buildings. There is also a plate of the beautiful and well-preserved slab to the memory of Maurice de Londres, who was the donor of the church to the abbey of

Gloucester. Mr. Harold Brakespear contributes an admirable ground plan of the church, which is now in most excellent order.

Colonel Turbervill, the present owner of the priory, who, with undue modesty, states in his preface that he has "only the most distant bowing acquaintance with architecture and archæology," is to be congratulated on having produced a most readable account of this priory and its possessors, and on having made a really valuable contribution to monastic literature.

J. CHARLES COX.

"PROCEEDINGS OF THE SOCIETY OF ANTIQUARIES OF SCOTLAND." Vol. XI. Third Series.—It would be difficult to say what feature of archæology is not worthily represented in this admirable volume, which is illustrated with characteristic fulness and accuracy. Mr. Alexander Hutchinson describes a discovery of a series of cairns and cists and urns of the Bronze Age at Battle Law, Naughton, Fifeshire. This is followed by a notice of two stone axes ornamented with interlaced work, found at Balnahannait, Loch Tay; and by a notice of cup and ring-marked rocks on the Stronach Ridge, Arran. Mr. F. R. Coles contributes another section of his elaborate report on the stone circles of the north-east of Scotland, with measured plans and drawings. Recent discoveries of cinerary urns at Nu Deer, Aberdeenshire, and of a hoard of bronze implements and ornaments and buttons of jet found at Migdale, Sutherland, are also carefully chronicled, and the more important objects illustrated. The best paper, however, on pre-historic remains, is a notice of an ancient kitchen-midden near Largo Bay, Fife, by the experienced pen of Dr. Robert Munro. Whilst strolling on the St. Forl links, Dr. Munro's attention was accidentally called to some fragments of old bones in a sandy hollow. Slight excavations proved that this was a refuse bed, and its careful examination yielded interesting results. Among the relics were two ornamented, double-margined toilet-combs, various bone pins and spindle-whorls, a curious drinking vessel made from the femur of an ox, and an iron eel-spear with three barbed prongs. One of those idiotic attempts to perplex antiquaries by stealthily introducing foreign objects into excavations, which seem to afford peculiar pleasure to certain small minds, was made during the investigations on this site. A rude piece of sculpture in the form of a human head was carefully buried on the night (appropriately enough) of "Mafeking Day." The innocent labourers were delighted at the largeness of the find; but the practised eye of Dr. Munro speedily detected "on the back of the head some scaly exfoliations of sun-dried paint, a fact which was proof positive that at no distant date the figure had done duty elsewhere."

A detailed account is given by Dr. David Christison of the excavation undertaken by the Society of the earthworks adjoining the Roman road between Ardoch and Dupplin, Perthshire." The same gentleman describes the excavation of the Roman camp at Lyne, Peebleshire, in 1901; whilst Dr. Joseph Anderson describes the relics there discovered. Full accounts

are also given in this volume of the important excavation of the Roman station at Camelon, near Falkirk, undertaken by the Society in 1900.

The Rev. James Primrose contributes a short account of several ancient graves discovered last year on the farm of Wyndford, Uphall, Linlithgowshire. Upwards of twenty graves were found about a foot beneath the surface; they were oriented, and lined with slabs of shale or freestone. Mr. Primrose concludes that they were not for pagan prehistoric burial, but were for Christian interment at an early period before parish churches with churchyards attached had been established. Mr. J. Romilly Allen has a short but valuable paper on the early Christian monuments of Iona. Mr. Allen visited Iona in July, 1891, for the purpose of making a detailed survey of such sculptured stones as it would be necessary to include in the *Descriptive Catalogue of the Early Christian Monuments of Scotland*, now in the press, for the Society of Antiquaries of Scotland. The paper includes some practical and sensible suggestions for the better preservation of these monuments. One of the most attractive papers of this excellent volume is that by Mr. Thomas Ross on the sculptures in St. Mirren's Chapel, Paisley Abbey. These sculptures in ten panels on the inside of the east wall of the chapel represent the acts and miracles of St. Mirin, as narrated in the Aberdeen breviary of the fifteenth century. Until recently the real meaning of these sculptures has been unknown, and various absurd conjectures as to the scenes they were supposed to portray have been rashly hazarded.

Mr. A. J. S. Brook gives an account of a bracket timepiece which belonged to Archbishop Sharp, and of three other timepieces in the University Library of St. Andrews.

Mr. Andrew W. Lyons has done good service by contributing a large folding plate with descriptive account of the remarkable painted ceiling in the Montgomery aisle of the old church at Largs, Ayrshire. This ceiling, painted in tempera on the wood of a barrelled vault, is divided into forty-one compartments of different shapes and sizes, painted with a variety of subjects of historical, emblematical, and heraldic design. The work is well proportioned and of great beauty.

A most valuable contribution to the bibliography of Scotland covers upwards of two hundred pages. It is a list of travels, tours, journeys, voyages, cruises, excursions, wanderings, rambles, visits, etc., relative to Scotland, compiled in chronological order by Sir Arthur Mitchell.

This brief account of the more prominent papers issued by the Society of Antiquaries of Scotland for 1900-1901 by no means exhausts the contents of this volume; but sufficient has been said to show its genuine and exceptional worth.

J. CHARLES COX.

"PROCEEDINGS OF THE SOMERSETSHIRE ARCHÆOLOGICAL AND NATURAL HISTORY SOCIETY." Third Series. Vol. VII.—In this volume a considerable feature, as is usual, is made of the excursions of the Society.

The most solid paper is a useful calendar of the "Inquisitiones post Mortem" for the county, by Mr. E. A. Fry, from Henry VII. to the end of Charles I., when inquisitions of that description were no longer taken. Mr. H. St. George Gray contributes a short biography of that eminent antiquary, the late General Pitt-Rivers. Mr. Gray was well equipped for this task, having been for many years the head of his archaeological staff. It is much to be hoped that Mr. Gray will some day complete the index to the four weighty volumes of the General's excavations, on which he was engaged at the time of his death. Mr. Elworthy has a most ingenious paper on the "Needle and Thread at Langford Budville." An unmistakable needle and thread are carved in stone on the capital of the easternmost column of the southern arcade of that church. The intention of this unusual ornament has long puzzled antiquaries. By a clever and convincing chain of arguments, Mr. Elworthy makes out a good case for this being the rebus of Robert of Eglesfield, the founder of Queen's College, Oxford—*aiguille et fil*. The Rev. E. H. Batts continues his inventory of Church Plate, and there are other papers on the "Prebend of Westminster," on "Burnsalls and Stokeleigh Camps," and on a "Bronze Sword found on Pitney Moor."

"PORTFOLIO OF PHOTOGRAPHS OF THE CROMLECHS OF ANGLESEY AND CARMARVONSHIRE." By JOHN E. GRIFFITH (Bangor).—This contains forty-three collotype reproductions of the author's photographs, printed one on the back of the other, and with short descriptions under each. The permanent record thus preserved of the existing state of some of the most interesting megalithic monuments of North Wales is simply invaluable, especially as the parish councils are actively engaged in breaking them up to provide metalling for mending the roads. Previous, however, to the creation of these precious elective bodies by an enlightened Government, the amount of destruction which went on amongst the cromlechs of Anglesey and Carmarvon appears to have been comparatively small, as Mr. Griffith informs us in his Preface that only four have disappeared since 1830. The theory that cromlechs were used as sacrificial altars has been exploded so long ago that even the Ordnance surveyors have ceased to call them Druidical remains. The generally accepted view amongst archaeologists now is that a cromlech (or dolmen, as it is called in France) is a sepulchral chamber which has been denuded of the mound that once covered it and robbed of its entrance passage. The various stages in the ruin of the chambered cairn can be easily traced in the examples shown in Mr. Griffith's photographs. First at Plas Newydd we have the chamber, with its entrance passage and mound all complete; then at Bryn-celliddu the passage is partially destroyed, and only a small portion of the "carnedd" is to be seen remaining; and lastly at Bodowyr the monument consists simply of a capstone supported on three uprights, everything else having disappeared. It is in this stage that the cromlech presents its most imposing appearance, standing in solitary grandeur,



perhaps in the middle of a cultivated field, or more often surrounded by a barren tract of heather. The picturesque disposition of the stones, as seen from different points of view, the play of light and shade as the rays of sunlight penetrate the interior of the chamber, and the air of hoary antiquity which the grey lichens give to the massive capstone all have their share in producing a telling effect on the mind, whether of the artist or the antiquary. Yet this is not the last stage of all in the life-history of the chambered cairn. The time comes when, after the foundations of the uprights have been weakened by the burrowing of animals, a storm blows down the capstone, and the monument is reduced to a shapeless heap of stones, as at Llanfechell. Now the parish councillor appears on the scene, and with a few whiffs of gunpowder blows the great blocks into smithereens suitable for the purposes of the road-mender. The more cromlechs that are destroyed in Anglesey and Camarvonshire, the more valuable Mr. Griffith's portfolio of photographs will become. As we have kept our review copy, instead of consigning it to the obscurity of the shelves of the second-hand bookseller, we heartily congratulate the parish councillors of North Wales on the thorough way in which they are exterminating every vestige of antiquity, and thus enhancing the value of our property.

"A POPULAR HISTORY OF THE ANCIENT BRITONS OR THE WELSH PEOPLE." By the REV. JOHN EVANS, B.A. (Elliot Stock).—Upwards of four hundred closely-printed pages are given by Mr. Evans to this history of Wales, extending from the earliest times to the end of the nineteenth century. The preface thus opens: "The purpose of this book is to present to ordinary readers a clear and continuous narrative of events and of persons in the history of the British or Welsh people. The author has not written for the instruction of learned and historic critics, but for plain people generally. For this purpose he has avoided encumbering the pages with learned footnotes which might be interesting to critics, but unprofitable to general readers." Mr. Evans has faithfully carried out his self-imposed ordinance, and there is not one single note giving any authority for all the mass of statements put forth in these pages. Under such circumstances this somewhat pretentious book loses all real value, even with "plain people," who, if they are sensible, desire to know the basis of the information here poured forth. It would be idle to criticise a volume constructed on such principles—to open it is like dipping into a lucky bag. The index is altogether insufficient.

"THE SURREY ARCHÆOLOGICAL COLLECTIONS," VOL. XVI.—This is a goodly volume of some three hundred pages, and contains several papers that are important contributions to the history of Surrey. Mr. Malden's paper on the "Shell Keep at Guildford Castle" is of some importance in connection with the renewed attention that is now being given to the Norman building on older burks or castle mounds. A posthumous, well-

illustrated paper by the late Mr. André gives a variety of female head-dresses as exemplified by Surrey brasses; the head of Susan Schoyn, 1587, at Walton-on-Thames, wears a round stiff hat with a slight brim, which is the exact counterpart of a modern "bowler"; it is singularly unbecoming in connection with a frilled ruff. Mr. P. M. Johnston's illustrated account of Send Church and the Chapel of Ripley is a scholarly piece of careful work. The Rev. T. S. Cooper concludes his account of the "Church Plate of Surrey." Mr. F. A. H. Lambert contributes "Notes on the Manor and Parish of Woodmansterne," with an elaborate pedigree. Mr. A. M. Bax has given a full and interesting account, from the official records, of the preparations made by the county of Surrey to resist the Spanish Armada. The best paper, however, and the one that gives the most original information, is that of Mr. Philip Norman, giving the "Accounts of the Overseers of the Poor of Paris Garden, Southwark, from 1608 to 1671." It is a transcript from a recently-acquired MS. of the British Museum, and throws much light on the manners and customs of the inhabitants of South London during the important period of the seventeenth century. The Surrey Archæological Society were engaged last season in further important excavations at Waverley Abbey; but as the work is to be resumed this year, there is only a passing reference to the matter in this volume.

"A HISTORY OF THE COUNTY OF DUBLIN." Part I. By FRANCIS ELDRINGTON BALL (Dublin: Alex. Thom & Co.).—This portion of a history of co. Dublin includes the parishes of Monkstown, Kill-of-the-Grange, Dalkey, Killiney, Tully, Stillorgan, and Kilmacud. Our general impression of this comparatively small book is favourable. It shows much research, and a careful attention to antiquities, whilst the illustrations and reproductions of old prints form an attractive feature. Further attention will be given to this work when other parts are issued.

"A HISTORY OF THE PARISH OF BAMPTON." By MARY E. NOBLE (Kendal: T. Wilson).—This parochial history has been conceived on a good plan, and contains a careful map and a reliable index. The photographic plates are, however, distinctly poor for such a picturesque district, and in no sense worthy of the letterpress; but the large number of reproductions of date and initial stones from seventeenth and eighteenth century old houses, which are interesting and characteristic of the North, are a compensating feature. It is not a little remarkable to note that this out-of-the-way parish, known well to modern tourists from the romantic lake of Hawes Water, was specially favoured in its educational endowments, which comprised three free schools and two libraries. The oldest of these schools, the Free Grammar School, was founded in 1623 by Thomas Sutton, D.D.; the second endowed school was founded for the free education of children of both sexes in the Skeughs division of the parish, by Edmund Noble, in 1663; and the third at Measand, also for

the free education of both sexes, founded in 1711. Bampton Grammar School was at one time of considerable repute throughout the district. The writer of this history mentions that when her grandfather was pupil the whole of the class in which he was entered Holy Orders save himself. The Rev. J. Bowstead, the then head-master, used to boast that he had educated at least two hundred "priests"; the Prayer Book name for Church of England clergy still lingers in common use throughout this district. This book is in the main well and carefully written, without any pretensions. Ecclesiology is not, however, a strong point with the author; for instance, "the monks of Shap" is quite a misnomer; the Abbey of Shap being a Premonstratensian house of White Canons.

"A SHORT HISTORY OF SEPULCHRAL CROSS-SLABS." By K. E. STYAN (Bemrose & Sons).—The appearance of another book on sepulchral slabs—in this case restricted to cross-slabs—is perhaps to be taken rather as evidence of the enduring interest of this branch of ecclesiology than as any indication that there is anything new to be said on the subject; or that what has already been done in this connection can be better done than, for instance, by the late Rev. E. L. Cutts, in his *Manual of Sepulchral Slabs*, published as long ago as 1849. It is somewhat singular that in giving a list of authorities consulted in the preparation of her book, Miss Styan does not include Cutts, a mere mention of his name and book occurring in a reference to the appendix of "authenticated dated slabs," drawn from the "manual" in question. The author of *A Short History of Sepulchral Cross-slabs* modestly disclaims originality—except as to illustrations—and refers apologetically to her "slight touch" on the "main facts" in compiling this history. But it is hardly judicious, and certainly quite unnecessary, to give the Philistine occasion to deride by applying the adjective "infatuating" to the interest aroused by the study of this subject.

The illustrations are, in the main, well chosen and carefully drawn, and only one of the blocks is placed upside down; we leave the intelligent reader to discover which one it is for himself. The haphazard arrangement of the illustrations, being neither chronological, topical, nor classified, is open to objection. The specimen given (on page 20) of "knot-work" of the eleventh century is not well chosen as representative or well drawn. It is misleading to novices, and untrue to facts, to refer to the animal and figure forms of the Romanesque period as "rude sculptures . . . of the eleventh century." On the contrary, many of them have vigour and beauty to a remarkable degree.

There are some few inaccuracies in this book, connected particularly with the Sussex examples of cross-slabs; the author being apparently unacquainted with some of the latest published notices of the subject. For instance, the interesting but much-fractured slab at East Dean (near Eastbourne), represented on plate lix., was identified by me in *The Reliquary* as a memorial of the Bardolf family, the quartered shield bearing the

cinquefoils of that once-powerful race. The line supposed by Miss Styan to represent the shaft of the cross is merely the line of quartering, while the animal on the sinister half is certainly a lion double-queued. The thirteenth century is the date assigned to this slab; but the first of the Bardolfs, Hugh to wit, who was lord of Birling (now a mere farmstead in East Dean), did not die until the beginning of the fourteenth century. The dates assigned to some other slabs by Miss Styan appear open to question, she having apparently acted on the rule "when in doubt, say thirteenth century." Another assumption frequently met with elsewhere than in this book is to dub Easter sepulchres, so called, and cross-slabs under arches in the north chancel walls, "founders' tombs." This statement is made in regard to the cross-slab at Little Horsted, near Lewes, though the moulding of the hood over the recess in which it lies is undoubtedly of Decorated date; while in the same wall, close by, are two very early Norman (if not Saxon) windows, which outside are seen to form the moiety of an arcade of four similar windows, the extremely early character of which evidences the antiquity of this church's foundation. The same remarks would apply to the same assumption made in connection with the cross-slab in Isfield Church, near Lewes. Here the slab lies under a canopy of quite late Decorated character, yet there are windows in this church of the very earliest Pointed Arch period. As regards the slab itself at Little Horsted, there are indications that the flower in the upper sinister circle of the cross-head was not solitary; but that, like the East Dean slab, it had its fellows in the other three circles; while the "curious ornament" referred to in the text is nothing more mysterious than the moon, the opposite ornament being probably intended for the sun. About the middle of the cross-shaft there is a circular depression, apparently unnoticed by Miss Styan, which probably once held a brass inlay.

We regret to notice that the very interesting and rare sculptured slab at Bishopston, near Seaford, is not included in this book. This slab has three circles of cable-moulding, surrounding in the uppermost, two birds drinking out of a vase; in the middle, the *Agnus Dei*; in the lower, a cross-patté borne on a shaft with the usual circular central boss, arising from a calvary base. The terminations of the cross-head are foliated and inflexed. Although the cross is not the main feature of this slab, it is certainly a sufficiently prominent one—and that of deliberate intent on the part of the sculptor—to justify its inclusion as a very ancient, rare, and beautiful specimen. We may mention that in the same most interesting church is a part of the head of a sepulchral cross exhibiting a beautiful example of Romanesque strap or knot-work which would have made a very much more preferable specimen of that kind than the one given in this book at page 20, as already referred to before. This omission also leads to the question why Miss Styan should have excluded all sepulchral slabs in which the cross is inlaid in metal, usually in brass, such as the fine example at Broadwater, Sussex.

But this book—Cuttis being scarce and dear—will doubtless serve the useful purpose of imparting information about and stimulating research into this, not “infatuating,” let us hope, but intrinsically interesting branch of medieval sacred art.

“THE PANTHEON AT ROME.” By JAMES THOMAS. (Swan Sonnenschein and Co.).—It is difficult to realise why this handsomely-bound but poorly-illustrated brief treatise was written; or, if written, why ever the author thought it worth publishing. The involved argument seems to be mainly directed against the idea that the present Pantheon was built by Agrippa during the reign of Augustus, B.C. 27-A.D. 14. But, save so far as out-of-date handbooks are concerned, Mr. Thomas is tilting against that which no sane antiquary or architect now holds. It has been known for some little time that the Pantheon was built during the reign of Hadrian, about A.D. 123, on the site of a three-cell temple of Etruscan type built by Agrippa. The portico is that of the old temple taken down and re-erected. Mr. Thomas seems to be under the impression that he has made a discovery, which was duly set forth in 1892.

## News Items and Comments.

### HULL MUSEUM.

THE Mayor of Hull (Alderman W. A. Gelder, J.P.), on June 2nd, re-opened the Hull Municipal Museum in the presence of a large and representative assembly.

The Mayor, in rising to declare the Museum re-opened, was warmly received. With respect to the Museum, he thought the building was a very fitting place for the purpose for which it had been utilised. The work of classifying the exhibits must have been an enormous task, and nothing but a spirit of enthusiasm could have supported the Curator (Mr. T. Sheppard, F.G.S.) and those who had assisted him. He would read to them the report of the Curator as to the manner in which the work had been carried out—it explained it better than he could. Mr. Sheppard wrote as follows:—“As you are no doubt well aware, the Museum was formerly everything that a museum should not be. The collections it contained were not arranged in any way whatever, beyond perhaps the fact that a large case had to take large specimens, and a small case small specimens, totally regardless of their scientific or other classification. In addition to this, the building had not been decorated or improved for a quarter of a century, and many of the cases had not been interfered with in any way during that period. The accumulation of miscellaneous material that had been going on for a considerable period resulted in the cases being crowded to their fullest possible extent. This and the utter want of labels which prevailed rendered a perusal of the specimens anything

but pleasing. Undue prominence was also given to any object, no matter how trivial in nature, that happened to come from some far distant country, and the East Riding of Yorkshire was almost utterly neglected from every point of view. In addition to this, the collections were encumbered with a number of useless objects, usually of a large size, which had been dumped into the Museum by various donors, usually at the time of 'spring cleaning.' The cases were of various sizes and shapes, and, as a rule, the larger ones were placed across windows, thus causing the lighting to be very bad indeed. They were exceedingly old-fashioned, and no attempt had been made to render them air-tight or dust-proof. The specimens in the cases were covered with dust, and in many places were eaten into by moths or were in other ways rendered almost useless. It rarely happened that a label was present with the specimens; when they were they could hardly be read on account of the ink that had faded and the accumulated dirt, and, what is more, the labels were usually attached to wrong specimens, thus giving misleading information, which was in some instances of a ridiculous character. The efforts of the Museum Committee have changed all this. Absolutely every specimen has been taken from the cases, cleaned, classified, properly labelled, and replaced in its natural order. The Museum is practically divided into two by the entrance hall, in which some examples of statuary and busts of Hull's scientific worthies are placed. In the west wing is the natural history section. Formerly the ground floor here was entirely occupied by the skeleton of the whale and its numerous iron supports; this has now been suspended from the ceiling, where it can be much better viewed from the gallery. Occupying the floor where the whale was we now have the larger natural history specimens, including the mammalia, birds, reptiles, and fishes. In the gallery above, the wall cases contain birds, reptiles, and fishes respectively (the smaller species), and the table cases contain representatives of other branches of natural history, including a beautiful collection of shells, a nearly complete collection of butterflies, moths, etc. In the eastern wing are the relics relating to the past history of Hull and the East of Yorkshire. Some of these date from prehistoric times. This part of the collection is almost entirely new, and has principally been acquired since the Corporation took possession of the Museum. The numerous excavations which have recently been made in connection with the city improvements have revealed an enormous number of valuable specimens, which through the generosity of various gentlemen have been placed in the town's permanent collection. Relics of the ancient Britons, Romans, and Anglo-Saxons are here well represented by numerous valuable specimens. At the north end of this wing are some exceptionally valuable specimens from modern savage countries, which are admirably suitable for purposes of comparison with our own antiquities. The gallery on this side is devoted to an exhibition of geological specimens. The great feature in the new collections is the prominence given to antiquarian, natural history, and geological specimens

from the district in which the Museum is situated. This is the only manner in which a provincial museum can properly accomplish good work, it being obviously absolutely useless to attempt to illustrate the various countries all the world over. The specimens have been carefully examined, and unnecessary duplicates and wasted specimens have been put away, and the specimens remaining are shown in as attractive a manner as possible. An effort has also been made to give a plentiful supply of explanatory labels. One of the greatest authorities on museum work once said that an ideal museum consisted of well-arranged sets of labels illustrated by specimens! Whilst at Hull an effort is not being made to come to this extreme, still it is unquestionably a fact that a carefully-prepared descriptive label treble increases the value of the object to which it is attached. Whilst it has been necessary to alter and modify more or less nearly all the cases in the Museum, not a single new case has been added, and as many of the old ones would hardly hold together, they have had to be discarded, and consequently a number of specimens are still waiting to be properly exhibited. This, however, it is hoped, will be accomplished as time goes on, and there is no reason why Hull should not hold its own amongst other provincial cities as regards its Museum. The district in which it is situated is most prolific in objects suitable for exhibition in the town's collection, and what is more there is quite a large number of gentlemen situated in and around Hull working hard for the Museum, and using every effort to secure suitable specimens for it. The number of objects alone that have been given since the Corporation took the Museum over augurs well for the future of the institution." Continuing, the Mayor said that the state of things reflected the greatest credit upon Mr. Sheppard. He wishes that the Museum might be to the antiquary, the geologist, and others, not only an object of interest, but of education. He solicited gifts of curiosities to the Museum, and had much pleasure in declaring the Museum re-opened for public use and public education.

Sir James Reckitt, Bart., called upon by the Chairman to make a few remarks, said that he felt he must compliment those who had had charge of the matter of the re-arranging of the Museum on the admirable way in which they had carried out their work. The decorations struck him as being very beautiful. As regarded the remainder of the exhibition, he had not seen it, but he took it, from what had been said, that it was equally agreeable. It appeared to him that the time had come when they should make that exhibition more popular. Many of them had seen it from their childhood, and during that childhood they had found it most interesting. That brought him to the question, as an educationist, whether it was not desirable for the boys and girls of our schools to be brought there and have an object-lesson from those beautiful and instructive exhibits. They were even more important in that respect than as curiosities, because children were taught more from seeing than hearing.

He commended the exhibition to educationists who were present. He saw the chairman, members of the School Board, and many of the teachers, and the master of Hymers College, and the representatives of the Grammar School, and he hoped they would bear the matter in mind. He had no doubt that the authorities would give them power to allow the scholars to attend. With regard to the School Board position, they would not have one after awhile, but the remnants were left, and he hoped they would long continue to carry out the excellent work they had done for so many years.

Dr. Woodhouse (President of the Literary and Philosophical Society) also spoke, and said he felt that the society was to be congratulated upon the action they had taken in handing over to the Hull Corporation that valuable collection. Mr. Sheppard had done admirable work, and although his report read very much like an indictment against the Philosophical Society, they would all feel that he had made the very utmost of his opportunities. It was a matter for sincere satisfaction and gratification that they were able to hand over such a valuable collection to the citizens and Corporation of Hull, and he hoped that the work of enthusiasts during the last ninety years would be appreciated by future generations.—*Eastern Morning News, June 3rd, 1902.*

#### PRE-HISTORIC MAN AT MENTONE.

ONCE again Mentone is putting in its claim to be recognised as a nursery of the human race. According to a telegram from our Nice Correspondent, four skeletons have been discovered which the President of the Anthropological Society of Paris refers to Palæolithic Man. As is well known, instruments rudely chipped from flint or other stone by this primitive folk are far from uncommon, yet their own remains are very rare. A few skulls, such as those from Spy and the Neanderthal, the possible "missing link" from Trinil, in Java, and some other fragmental relics, hardly make a sufficient substructure for theory, but suggest, so far as they go, that the earliest men, like some of the existing natives of Australia, were rather more simian in aspect than is usual at the present day. When possible, the Palæolithic Man naturally resorted to the shelter of the caves. If a house was ready-made in the rocks why should he trouble to build one? The home of the living, as is still not unfrequent in more than one part of the globe, became in due course the last resting-place of the dead. But the custom of cave-dwelling did not disappear with the Palæolithic ages, ever so many millenniums ago, but—witness the Horites of Palestine—lasted down to the confines of history; and the practice of converting the home into a tomb survives among certain races even at the present day. Although, therefore, stone instruments and the bones of animals now extinct may prove that a cave was once inhabited by Palæolithic Man, yet the skeleton found in it may



have been interred by Neolithic or even later inhabitants. One such case has already been identified at Mentone. In 1872 a fairly perfect skeleton was found buried about seven feet below the surface in a rock fissure at Cavillon, near that town. The corpse had been interred in a crouching posture, wearing a necklace of perforated shells. The cave had certainly been used by Palæolithic Man, and the discoverer, M. Rivière, claimed this for a representative of that race. The late Mr. Pengelly, the well-known explorer of Kents Hole, near Torquay, who examined skeleton and place not long after the discovery, inclined to the same view; but other authorities, like Professor Boyd Dawkins, asserted this to be a burial of Neolithic age in a cave which had previously been inhabited in Palæolithic times. Some later researches, however, to which Mr. Arthur Evans drew attention in addressing the Anthropological Section at the British Association in 1896, have shown that though Neolithic Man was once settled on the Northern shores of the Mediterranean, and left abundant tokens of his presence, there was reason to believe that the skeletons found in the Baoussé Roussé caves, between Mentone and Ventimiglia, carry antiquaries back in time far beyond any stage of culture to which the name Neolithic can properly be applied. They occur with worked flints and ornaments of shell and bone which resemble those belonging to the "reindeer period." That is the most advanced stage of Palæolithic Art, of which abundant evidence had previously been found at La Madelaine, Les Eyzies, Solutré, and other caves in the Southern part of France. The same objection was made to the Baoussé Roussé discoveries; but Mr. Evans, though at first an unbeliever, was convinced after examining the evidence on the spot. This race, he suggests, was, probably, not an indigenous one, but had migrated from Africa. That view is apparently supported by the new discoveries. They represent a race low in stature, with narrow, strongly developed skulls, rather ape-like in the outline both of the features and of the nasal orifices. This evidence, so far as it goes, is favourable to the antiquity of the remains. The Bushmen of Southern, the Akkas and other Pygmies of Central Africa, the Andaman Islanders, some tribes in Java, Malaya, and the Philippines, even the Ainus of Japan, all representatives of very early races, are below, sometimes considerably below, the average size of human beings. The same is true of the Lapps and the Esquimaux, the latter of whom have been claimed by eminent anthropologists as the last survivors of Palæolithic Man. Only recently it was argued that a Pygmy race, generally resembling those of the great forest-land of Central Africa, may have been driven into the less accessible parts of many lands, in which they lingered long enough to give rise to the legends of Trolls and Brownies. Be that as it may, this new discovery at Mentone, if it be confirmed by further investigation, will throw much light on the characteristics of the "Mediterranean race," and on the early history of mankind.—*Standard*, May, 1902.



# *The Reliquary*

&

## *Illustrated Archæologist.*

OCTOBER, 1902.

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### The Parks of Ringmer, in Sussex.

THE history of the three parks of Plashett, More, and Ringmer cannot be commenced (as far as my researches go) at so early a period as that of the Broyle Chase, which was brought to a conclusion in the last number of *The Reliquary*.

The first of them to obtain explicit mention in ancient records is RINGMER PARK. To-day, having been totally disparked, it exists merely by name, being that part of the parish at its south-west corner bounded on three sides and part of the other by high-roads, and comprising the properties known as Middleham and Park Farm. The first definite mention I have found of it is in the register of Archbishop Peckham (one of the two natives of Sussex who have occupied the chair of St. Augustine) in the year 1281. It is the subject of a letter addressed to his bailiff of South Malling, the translation of which is as follows:—

"Brother John by the Divine mercy a humble minister of the church of Canterbury and Primate of All England to his bailiff of South Malling health grace and benediction. If Simon le Bunde and Geoffrey de Chaunterell who broke into our park of Ringmer and took a certain deer there have performed or may be performing

the penance which we enjoined upon them in our letters through our beloved son the Dean of South Malling, we command you that henceforth you in no wise molest them on that account or cause them in any way to be molested. Farewell. Given at Southmere 8th January in the second year of our consecration." (1281.)

There are, in various documents, many implicit references to Ringmer Park, as well as to the other parks of the lordship of South Malling, in which the parish of Ringmer was included. Indeed, it may be taken as certain that though other parishes in the wide lordship possessed parks, the references in question mainly relate to those of Ringmer; South Malling itself, in all probability, being without one of these inclosures, containing as it does, only 2,680 acres, of which a large proportion was either marsh-land or down. The earliest of these references is to be found in a manor roll of Henry III.'s reign (1270-71), when the lordship was in the king's hands. It is entitled "Expenses incurred in the manor of Sut Mallyne," and the various items, few in number, almost entirely refer to the parks and forests:—

"For making pales around the parks and enclosures around the parroock, xvi<sup>s</sup> v<sup>d</sup>."

"For digging ditches and making walls and closing gaps in hedges, vi<sup>s</sup> viii<sup>d</sup> ob."

"For the wages of v. foresters, ix<sup>s</sup> viii<sup>d</sup>."

"For the wages of iii. parkers, v<sup>s</sup> i<sup>d</sup>."

"For the wages of one guardian of the pale of the parks, vi<sup>s</sup>."

"For the wages of three bailiffs, vi<sup>s</sup>."

"For the wages of two collectors, v<sup>s</sup>."

Then, again, when, as we have seen in the account of the Broyle, the Hundred Rolls of Edward I. record complaints of the high-handed proceedings of Richard de Clifford, the Seneschal, in selling oak trees in the manor to the value of £43 "et amplius," the phrase "tam in foresta quam in parcis" doubtless includes all the parks in Ringmer. Thus, too, the various commissions of *Oyez* and *Terminer* issued at different times to enquire into poaching affrays previously quoted in connection with the Broyle relate equally to the other parks. From the *Inquisition* of 1366 concerning the possessions and rights of the Canons of South Malling it appears that though they had the privilege of hunting over all the lands of the Archbishop and their own tenants in Stonham—a place-name in very many documents interchangeable with Ringmer—the parks within those lands were excepted from those rights.

A chamberlain's account-roll for the manor in 1392 gives us the next reference to this park, wherein is entered the expenditure of

two shillings and twopence on some "new hedging round the park of Ringmer." At a Hundred Court—for the Archbishop was lord of the Hundred as well as of the Manor—held in the reign of Henry V. it was presented that "branches of the trees in the lord's park of Ringmer are so dependent over the king's highway which passes alongside the aforesaid park that the said road is thereby rendered defective." In the next reign Ringmer Park is specially mentioned in the commission of *Oyes and Terminer* appointed to enquire into the extensive foray into no less than seven parks of the Archbishop made by certain malefactors "arrayed in manner of war."

About that time William Delve was parker of Ringmer, at a salary of £4 12s. 8d. Some of the expenses incurred by him in his office are recorded in the manor rolls, such as "one Fetherlock for the great gate at the entrance to the park and two padlokk for

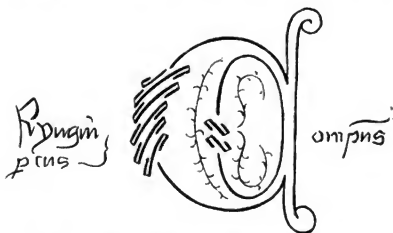


Fig. 1.—Initial of Forester's Account ("Computus") 1485.

the two other gates there." In the same roll he accounts for "xxviii<sup>+</sup> ix<sup>d</sup> received for agisting divers beasts within the park in the summer this year"; "xii<sup>+</sup> received for x. stubb oaks and two 'erist' sold to Richard Janyver; from the oak wood in the heronry, nothing; from pannage, nothing." Similar entries occur in a roll of the next year:—"xxviii<sup>+</sup> received for wood sold to the vicar of Ringmer" (Thomas Sampson); while he paid for two gate-posts "at the east gate of the park with planche-naill hooks and henges." Among other items of expenditure was the title of agistment and pannage, amounting to the large sum of four shillings, paid to the vicar.

This roll is particularly interesting as giving the first mention of the heronry in Ringmer, no other record, tradition, or memory of it being extant elsewhere. Sussex does not appear to have contained many heronries, if we are to judge from mention of them

in public records. Edward I. had one at Iden, which he specially reserved to the Crown when in 1297 he granted the manor to Robert Paulyñ. At Hamsey, near Lewes, there was a heronry at about the same period. A "survey" of the manor of Halnaker, near Chichester, records the existence of one there in the reign of Queen Elizabeth. Parham also possesses a heronry, a migration from an earlier one at Michelgrove, itself a migration from Penshurst, to which place the birds are said to have been brought by Robert Dudley in Elizabeth's reign. In mediæval days the heron was a bird of some repute, encouraged by landowners and protected by laws. By 19 Henry VII. it was enacted that no person without his own grounds should slay or take any heron, unless with hawking and the long-bow; while by 25 Henry VIII. the eggs, also, of the birds were protected by severe penalties. As late as the reign of James I. it was enacted that any person who killed a heron with gun or bow should be imprisoned for three months unless he paid to the churchwardens, for the use of the poor, 20s. for each heron killed. All these Acts, which it is said are still unrepealed, were doubtless directed to the protection of the heron as the chief quarry of the ancient sport of hawking, a pastime which was inveterately pursued by all classes of sportsmen. That very Boniface who, as we have seen in a previous paper, wrote to Cuthbert of Canterbury that "the servants of God should not keep hawks or hounds" seems himself to have had a reputation for his own particular strain of falcons; for in 760 King Ethelbert begged him for a brace. In Stuart times falcons were still in great esteem, for we read that Sir Thomas Monson gave £1,000 for a cast of hawks.

It would take up too much space to enter on a description of the niceties of the ritual of this mediæval pastime. Suffice it to say that every class of the community had its particular hawk or falcon assigned to it, from the eagle of an emperor to the kestrel of the knave. Birds of prey frequently figured in matters of law, rents being paid and agreements acknowledged by the render of a hawk of some kind or other. In this parish of Ringmer, for instance, in a *Final concord* concerning a piece of land in 1290, one party thereto gave the other a "spervarius sorus"; "spervarius" usually meaning a sparrow-hawk, but coupled with the adjective "sorus," red, may here mean a gos-hawk, to which the word would be applicable. A gos-hawk, too, was the hawk assigned to a yeoman, but the sparrow-hawk was apportioned to a priest.

In 1441 the court-rolls give the name of Radulphus Carehert as parker of Ringmer; and one of his accounts records the spending of fourpence "for making a dam at the well." This well was

probably the natural spring appearing at the bottom of a declivity in the park, which, gradually enlarging as it flows westwards, discharges its water into the Ouse near Wellingham. To-day a deep well has been sunk there and the water that Robert Carehert dammed for his deer to drink will now be pumped up to a reservoir on the Downs to supply the village at large.

Like most other parks, Ringmer Park possessed a "lodge"; and three years later the same parker notes the expenditure of "xii<sup>d</sup> in reparation of the lodge there."

In 1456 another parker, Robert Stoneham by name, was in office, and one of his rolls has this reference to the heronry:—"In the matter of a certain profit arising from the heronsews there, nothing received this year because none have been captured this year." Two years afterwards he accounts for "xii<sup>s</sup>", the price of xviii. herons taken there and sold for the use of the lord's household, price viii<sup>d</sup> a head."

Alexander Wode was the next parker whose name appears in the manor rolls, one of which records the receipt of "xxvi<sup>s</sup> viii<sup>d</sup>", the price of ii. dozen herons taken there this year"; by which it appears that the value of herons had risen.

In a roll of nine years later date he accounts for "viii<sup>s</sup> received for xxiii. cart-loads of wood and fuel." This price (4d.) per load is half the sum for which tenants of the manor could obtain wood for fuel out of the Broyle one hundred years later, as we saw in the "Survey" made in Queen Elizabeth's reign, quoted in our last paper. From the same roll it appears that the value of herons fluctuated to a considerable degree, the price realised being now 6½d. a head; the matter being entered thus: "xiii<sup>s</sup> viii<sup>d</sup> received, the price of iii. dozen herons taken there this year, as sold to various persons, beyond v<sup>s</sup> iiiii<sup>d</sup> for the expense of capturing and conveying them to london." Among other expenses incurred that year the parker inrolls the cost of making 1,900 pales for the enclosure of the park. The herbage was farmed at 26s. 8d.

In the first year of Henry VII.'s reign Thomas Brother was parker of Ringmer Park, who, in a roll of that date, records the payment of 26s. 8d. for the farm of the herbage and 4s. from sale of wood to Robert Bradbury, "receiver of the Lord King," the temporalities of the archbishopric being then in the King's hands, owing to the death, on March 30th of that year, of the "Lord Cardinal Thomas Bourghlchier, late Archbishop."

Another roll of the same parker affords an indication of the ultimate destination of some of the numerous cart-loads of timber sold out of the park; one of the items reading: "x<sup>s</sup> viii<sup>d</sup> received for xxx. cart-loads of timber sold to the burner at the lime-kiln";

from which low price we may conclude the lime-burner was a tenant of the manor, and the kiln probably situated within its precincts. There are several chalk quarries close to Ringmer Park; in one of them a large kiln has only gone out of use within this last generation. The farm of the herbage in the park had now risen to 30s.

Two years later the expenses of the parker included the wages of "a man working at the fencing of the park iii. days at iiij<sup>d</sup> per diem, xii<sup>d</sup>." The same year as many as forty-eight cart-loads of wood were sold. On the margin of this roll is an inventory (the first I have come across out of a long series of rolls) of the deer within this park. It is written in English, there being no words in Latin to express the technical terms applicable to the varieties of deer in the precise nomenclature of the mediæval sportsman. This is the list of deer, viz., "iii. bukks, iii. sowres, i. sorell, ii. preckett deer, fawnes xxx." Dame Juliana, whose *Book of St. Albans* has been already quoted, sufficiently explains these terms:—

"The discrevyng of a Bucke.

"An ye speke of the Bucke the fyrst yere he is  
A fawne sowkyng on his dam say as I yow wis  
The seconde yere a preket the iii yere a sowrell  
A sowre at the iiij yere the trowthe I you tell  
The v yere call hym a Bucke of the fyrst hede  
The vi yere call hym a Bucke and do as I yow rede."

It appears, therefore, that no large number of deer was maintained in this park, as might have been supposed from the fact that the herbage was farmed out. According to the aforesaid dame it was indeed a "littyll herde," if we apply to it her rhymed rule—

"xx is a littyll herde though it be of hyndis  
And xl is a mydyle herde to call hym be kyndis  
And lxxx is a grete herde call ye hem so  
Be it herte be it hynde buckke or ellis doo."

The year 1490 appears to have been a lean one to the lord as regards his parks, for the chamberlain records that he had received no money from either Ringmer, Plashett, or More Parks.

The first year of the sixteenth century is noticeable in our manor rolls for recording the name of a woman as chamberlain of Ringmer; for the roll of the year 1501 is headed "Ryngnere, Jolanna Ashton vidua cameraria ibidem." Possibly this accounts for the use of the vernacular tongue in her roll for that year, in which she records the

"Reparions don at Ryngmer pk.  
Item to the heg yng of ii furlongs a le furlong, xx<sup>d</sup>."  
Item palyng ii. quarters of a furlong.  
Item delyv'd to the lyme kyll xlii lood, ix<sup>d</sup>



Fig. 2.—“Middleham” in 1783.



Fifteen years later another lady, Alice Morley (doubtless one of the Morleys of Glynde) was both "cameraria et bedella ibidem" (Ringmer), but she does not appear in any relation to the parks. In 1506, Thomas Delve, deputy parker, records "nothing received from the sale of herons there this year because the keeper of the park suffered them to fly away." This is the last reference to the herons of Ringmer appearing in any of the manor rolls or other documents, and whether this flight which Thomas Delve speaks of was their final desertion of the neighbourhood we know not. Not for more than three hundred years can I find any mention of these birds till in 1822 the *Annals of Sporting* record that "at Ringmer, on Thursday, the 13th of June, a heron was struck down by a hawk, and taken up alive by the person who witnessed the circumstance."

Returning to the manor rolls, we find that Thomas Brother was still parker, and his accounts include such items as "paling xxx rod against the King's highway,"; the sums received from the sale of wood, the farm of the herbage, and the pannage of hogs.

In the roll for the year 1506 there is a list of all the names of those to whom wood was sold, and also an inventory of the deer in the park. This is headed—

"The vewe off the dere in Ryngm' pke.

Item in bukks viii.

In sores iiij.

In sorells iiij.

In Rascall lx (lean, worthless deer).

In moren fawnes viii.

In warrens (warrants) for buks to tholstholde (the household) iii bukks.

Item my lorde p'or i bukke.

In moren doys (does) ii "

In moren sorell i " "

It will be seen that the herd of deer had considerably increased in number since the former survey, but not in quality, for the lean deer in what was now a "grete herde" amounted to more than the number required to make a "mydyle herde." The warrants referred to were issued under the hand of Archbishop Warham and were in favour of, *inter alios*, Master John Pires, his steward, and "or welbeloved broder the prior of Lewes," doubtless "my lorde p'or" mentioned in the above "vewe." As they are couched in similar terms to the warrant quoted at large in the history of the Broyle, I have not thought it needful to give any specimens here *in extenso*.

After this point in its records, the period, that is to say, of the Reformation, the history of Ringmer Park becomes somewhat

obscure, so many and frequent were the changes which took place in the ownership and tenancy of Ringmer lands, the parks included, after the great upheaval. In 30th Henry VIII. Cranmer leased the manor of Stoneham—practically synonymous with Ringmer, and particularly with the park to which it is contiguous—to Henry Polsted, gent. Early in Elizabeth's reign it was in the possession of the Cornefordes, a yeoman family, from which it passed in 23rd Elizabeth to Thomas, first Lord Buckhurst. It was then described as containing "a dwelling house, a dove-cote, two barns, two gardens, 80 acres of land (arable, no doubt), 20 acres of meadow, 70 pasture, & 10 wood." From this we may judge that it had already been dis-parked, although retaining, as it does to-day, the name of a park. Succeeding owners were John Evesfield, Richard Gunn, and the Shadwell family, who called it a manor, although never pretending, so far as I can

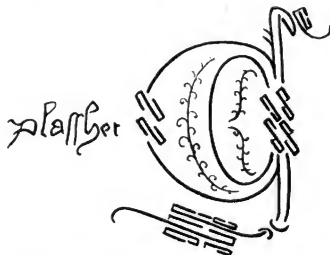


Fig. 3.—Initial of Forester's Account ("Computus"), 1485.

ascertain, to hold any courts. The mansion of this spurious manor is known as Middleham. The largest house in the parish, it is now altered from its ancient aspect, with its three gables and fine mullioned windows, to a commonplace, early Victorian, pseudo-classic appearance.

At this point I wish to apologise for an unaccountable omission in the last part of the "History of the Broyle," and one which also has relation to Plashett and the other parts of Ringmer. Between the "surveys" of Elizabeth and James I. it should have been stated that in 1609 the king granted to Sir Henry Guildford the offices of Governor of Broyle Park and Ranger of all the woods in the manor of Ringmer. In 1612 he surrendered these posts to the Earl of Dorset, who, by royal grant, thus became "Keeper of Broyle

Park and Ranger of Ringmer Wood." In 1660 Charles II. granted the same offices to Richard, Earl Dorset, with remainder to Charles, Lord Buckhurst, his eldest son.

We come now to the history of PLASHET PARK, the main part of which occupies the northern edge of the parish. It is included, as regards its history, by implication in the various inquisitions and commissions of *Oyer and Terminer*, which have been already quoted. Its earliest mention, *eo nomine*, which I have found is in 1285, when a certain Robert de Stangrave bound himself by three sureties to make atonement to the Archbishop for breaking into "le Plessit Park."

The next record is to be found in a Receiver's Account Roll of the year 1312 for the manor of South Malling, then in the King's hands, as a temporality of the vacant see of Canterbury. In it, this official, after entering the sum of four pounds ten shillings as wages paid to "divers reeves, foresters, parkers, ploughmen, reapers, and other servants" of the manor, in a separate item records the payment of the wage of "the parker of placeto receiving per diem i<sup>d</sup>."

After this date a period of more than seventy years elapses before another mention of this park occurs, which is on the Patent Roll which records the appointment of Matthew Kelly as forester of "la Brull, More, and Plasschett." A manor roll of the same period gives the amount of his salary as being 6d. per diem. In addition, it records the expenditure of 9s. 5d. for "schotbords made in the park of Plasschet for repairing the lodge there." The precise meaning of the word "schotbords" is uncertain. In an old fabric-roll of Rochester Castle there are mentioned "twelve planks called shotbord," which has been conjectured to mean "shoot-boards" or "gutter-boards." This manor-roll also mentions the workman employed on this affair, viz., "Gilbert Carde, carpenter." Five years later, while Matthew Kelly was still "master forester of Southmalling," a Richard Blackboy was parker of Plashett.

Another period of five years brings us to the date of the *Inquisition* of 21st Richard II., which, already quoted as touching the Broyle, refers also to Plashett, when in its general survey of South Malling it says: "There are also in the park of Plashette one boar and 29 pigs of the store of the manor of Terringe value per head ii<sup>s</sup> vi<sup>d</sup>." This manor, the West Tarring (near Worthing) of to-day is the "Villa de Terrynges sita super mare in Suthsexan," which Athelstane gave to the See of Canterbury in 941. In a manor roll of 1412 the sale of fourteen oaks out of Plashett Park is recorded. Ten years later this park is mentioned in the commission of *Oyes and Terminer* in connection with the poaching affray

of 1422. In 1457 John Lytyll was parker of Plashett, and his rolls contain entries of payments for mending the pales of the park and receipts from pannage, farm of the herbage, and the sale of wood and underwood. His wages as parker of Plashett were at the rate of 2d. per diem; yet the steward of the manor, entering on his rolls the payment of this exiguous wage, is careful to state that it is payable "by Letters Patent of John Stafford, late Lord Archbishop of Canterbury, approved, ratified, and confirmed by the Prior and chapter of the church of Christ at Canterbury." In the first year of Henry VII.'s reign a new keeper was appointed to Plashett, Peter Parker by name, whose receipts in his first year of office were not encouraging, viz.: "iiii<sup>s</sup> iiii<sup>d</sup> from herbage; sale of wood nothing." In the following year the income increased to iiii<sup>s</sup> iiii<sup>d</sup>. from farm of the herbage, xiii<sup>s</sup> iiii<sup>d</sup>. from pannage; while xix<sup>s</sup> iij<sup>d</sup>.

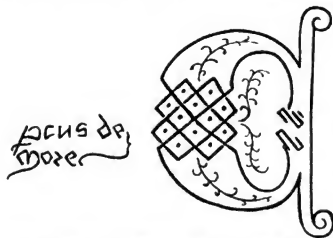


Fig. 4.—Initial of Forester's Account ("Computus"), 1485.

was expended on the repair of the lodge. Under the next parker, Richard Calverly, whose name first appears in 1507, the amount received for the herbage of the park was 40s., but nothing from pannage or the sale of wood; while the expenses included mending the park gate and "thetchyng le logge." Plashett Park is not mentioned in any early post-Reformation court rolls, and its descent is somewhat obscure. In the reign of Philip and Mary it was in the possession of the Gage family, at which period it was valued at 79s. 11d. Coming to more recent times, Lord Gage re-imparked 94 acres of Plashett and established a herd of 100 fallow deer. It is now held by Mr. Christie on a 99 years' lease, who keeps up the deer, but lets the shooting.

Finally, it may be mentioned in connection with this park that there is a large circular tumulus in the northern part of the wood, just outside the parish boundary; and that another one, also circular,

exists on the south-west boundary of the park. It is planted over with trees of about seventy years' growth, and has apparently been opened; but a lengthy search I have made for any record of this exploration has been hitherto unsuccessful.

It now remains to give some account of MORE PARK, the very name of which has been lost for more than three hundred years and does not appear in any known county history or in one of the forty-four volumes of *The Sussex Archaeological Collections*. Yet it has a very definite history alongside the other parks of Ringmer from at least the reign of Richard II. up to the time of Queen Elizabeth. As with Broyle, Plashett, and Ringmer, More Park is doubtless to be included in the various mentions of the parks of the large manor of South Malling. The first mention I have found of it is of considerably later date than that of any of the other parks hitherto described, and occurs in that court-roll of the year 1388 which records the salary of Michael Kelly of 6d. a day as "forester of la Brull, More, and Plasschet." Its next parker was Thomas Erche, whose family was associated with the parish from the reign of Edward III. (when Jacobus Erche was one of the jury in the *Nonarum Inquisitiones*) to that of Henry VI., and always with that district, the tything of Ashton, which lay between the parks of Broyle and More. A farmhouse there, very ancient in its essentials, "Arches" by name, is possibly their old abode, "e" being very generally, from the time of Domesday until to-day, pronounced as "a" in the vernacular of Sussex.

More park was one of those which the Commission of *Oyer and Terminer* of 1422 tells us suffered from the "vi et armis" invasion of malefactors and peacebreakers already quoted. In 1428 another of the Erche family was parker of More, namely, John, who, in one of the manor rolls, accounts for the expenditure of xvii<sup>s</sup> i<sup>d</sup> on repairs of the park enclosure. Thirty years later a certain John Puppe was parker of More. His family name appears in Ringmer court-rolls from the time of Richard II. to Queen Elizabeth, after which it disappears, unless it may be considered to survive as "Pope." From the accounts of this parker, as well as from those of his predecessors and successors, it appears that More was the smallest and least productive to its lord of all the parks of Ringmer. In a manor-roll of 1458 he accounted for "vii<sup>s</sup> vi<sup>d</sup> received for the agistment of divers horses, colts, and other animals pasturing in the said park; from pannage, nothing; paid to the vicar of Ringmer viii<sup>d</sup> as tithe of agistment." A year later William Deken was parker, and received 16s. 10d. for agistment; paying out, as tithe, 20d. to the vicar, and 2s. 7d. for hedging 31 rods of the park enclosure

"around le Woodcroftes," which were, probably, small copyhold tenements within or bordering upon the park.

A few years later John Puppe, junior, was deputy of John Andrewes, parker, and in one of his rolls accounts for 29s. 2d. received for agistment; nothing from pannage; while he paid out 2s. to the vicar as tithe of agistment.



Fig. 5.—Old Oak in More Park.

In 1472 Andrew Goodyere was deputy of Wm. Symondes, parker of More, in which year he accounted for 8s. 1d. received from the sale of wood, then, as previously, a small sum and rarely realised; by which, together with the "nil" receipts from pannage, we may conclude that there was little wood within this park.

In the first year of the reign of Henry VII., Robert Morley, armingier, was parker of More, a member, doubtless, of the family of the Morleys of Glynde, to which parish More park was contiguous. The affairs of the park appear to have improved somewhat under his more active management, for in his third year of office he accounts for 4s. received for the pannage of hogs; while at a hall-mote held at the Broyle, a certain Richard Testard, doubtless on parker Morley's initiative, was "presented" for having his enclosure defective against the park of le More, "whereupon he has sufficient time for amendment allowed him until the feast of the Purification of the Blessed Virgin Mary under a penalty of xx<sup>d</sup>." From a manor roll of some twenty years later it appears that there was an official called "the wood-seller" connected with More Park, for this entry occurs on a roll of 22 Henry VII.: "More. This is the wood sold ther by Thomas Delve woodsellor ther"; the sum received for which amounted to 18s. During many years Robert Morley remained parker of More; and his accounts show very similar items each year, the sale of wood and the pannage being usually "nil"; the herbage was farmed for 30s. There is an autograph detailed account by this parker (dated 1 Henry VIII.) of a year's outlay upon the upkeep of More Park. It reads as follows:—

"This is the repaçõns don by me Morley in the parke of the More by twyne<sup>1</sup> Mihelmas in the xxiii<sup>th</sup> yer of Kyng H. VII unto Mihelmas in the fyrst yer of Kyng H. VIII.

	{	"Fyrst for hegging a geyn the frete <sup>2</sup> by twyne gowrs
iiii <sup>s</sup> .	{	and the Broyle Gate ii men by days takyng by the daye
	{	iiii <sup>d</sup> w <sup>t</sup> mete and dryke.
	{	"Item for ii men iii <sup>i</sup> days to make pale and set hit by
iii <sup>s</sup> .	{	twyne ye Broyle gate and ye More gate one takyng by
	{	the day vi <sup>d</sup> w <sup>t</sup> mete and dryke the other iv <sup>d</sup> w <sup>t</sup> mete and
	{	dryke.
	{	"Item for ii men v days for plesshyng <sup>3</sup> of al ye pale by
iii <sup>s</sup> .iiii <sup>d</sup> .	{	twyne the Broyle gate and the postern gate of the More
	{	takyng by the day iii <sup>d</sup> and mete and dryke.
	{	"Item for 2 C <sup>4</sup> of Bords to the loge p <sup>c</sup> <sup>5</sup> ye C 4 <sup>th</sup>
	{	"Item for a C of iii <sup>d</sup> nayle and ii C of 3 <sup>d</sup> nayle to the
xii <sup>d</sup> .	{	same loge and half a C of iii <sup>d</sup> nayle to ye makyng of
	{	the postern gate.
	{	"Item for ii C tyle p <sup>c</sup> C v <sup>d</sup> and the Tylar ii days
xx <sup>d</sup> .	{	takyng by the day vi <sup>d</sup>
	{	"Item for dekyng of xvii rodys dyke at Goders corner
	{	ayenst Assheton Wyshe p <sup>c</sup> ye rod ii <sup>d</sup> ob.

Sm. tot. xx<sup>s</sup>."

<sup>1</sup> by twyne = between. <sup>2</sup> Damaged or defective portion. <sup>3</sup> Plesshyng = trimming and  
"laying" a hedge. <sup>4</sup> C = 100. <sup>5</sup> p<sup>c</sup> = precium, price.



Fig. 6.—The Glyndelbourne Harriers.



In 1514 John Thetcher, of the Broyle Place, was "firmarius" of More Park; and in the tenancy of his family it remained for many years. By an *Inquisition post mortem* (of 16 Elizabeth) we learn that John Thatcher, nephew and heir of the first-named John, had died (1573) seized of le More Park, held of the Queen, and valued at £8. After this date I have not been able to find any mention of this park, and the date of its dis-parking is equally unknown. In more recent times the hunt must often have swept over it, though not in pursuit of the lordly stag or even the rascal Reynard; for, as before mentioned, a pack of harriers was kept for many years at Glyndebourne. To-day the only reminiscence of this Park exists merely in the local names of "Moore lane" and "Moore lands"; the traces of one angle of its ditch and bank; and an ancient oak, 22 ft. in circumference, still existing near by in that part of Glyndebourne which is within the parish of Ringmer—portion, doubtless, of the ancient but clean-forgotten Park of "le More."

W. HENEAGE LEGGE.

## False Shekels.

"His estate consists much in shekels."—*John Earle*.

**I**N a previous article I gave an account of the legends that surround the history of Queen Anne's farthing. The fallacies which will occupy us on this occasion are of a somewhat different kind. I do not know that very large prices have been asked or paid for the pieces concerned. Their interest lies rather in their illustration of the eagerness with which the pious-minded person will accept as ancient anything which pretends to be a monument of Biblical history.

In order to appreciate the fraud, it is necessary first to acquaint ourselves with the genuine Jewish shekel. We need not here enter on the vexed question of the exact date of the famous series of Jewish shekels and half-shekels, bearing the dates of five consecutive years. Suffice it to say that while until lately they used to be attributed to the time of the revolt of Simon Maccabaeus, the now prevailing theory (right or wrong) ascribes them to the time of the first revolt against Rome, which lasted from spring, 66-67, to autumn, 70-71 A.D.



Fig. 1.—(a) Shekel of year 1. (b) Half-shekel of year 1.  
(c) Half-shekel of year 4. (d) Shekel of year 5.

The types of all these coins are the same (fig. 1): on the obverse, a cup with (on all but the coins of the first year) a border of jewels round the rim; on the reverse, a flowering lily. The coins of the first year have a plain rim. The obverse of the shekels is inscribed in ancient Hebrew characters *Shekel Yisrael* ("Shekel of Israel"), while above the cup is a date expressed by one of the first five letters of the alphabet, accompanied (after the first year) by the initial of the word *shenath* ("year"). The inscription of the reverse of the shekel is *Yerushalayim ha-kedoshah* ("Jerusalem the Holy") in all years but the first, which has the "defective" form, *Yerushalem kedoshah*.

The half-shekels resemble the shekels, except for the obverse inscription, which is merely *hazi ha-shekel* ("half-shekel").

The weights of these coins are: of the shekel, about 220 grains troy; of the half-shekel, about 110 grains troy. That is to say, they belong to the standard in use in the cities of Phoenicia, such as Tyre and Sidon, and generally known as the "Phoenician."



Fig. 2.—Shekel of Simon Bar Cochba.

What should especially be noticed in the coins is the form of the letters, which are clearly distinct from modern square Hebrew, and the peculiar, thick, dumpy fabric. It is not uncommon for Jews, whose knowledge of the language

is only sufficient to be dangerous, to deny the Jewish origin of the coins because the letters are strange to them.

The second revolt against Rome (132-135 A.D.) also produced a certain number of shekels. The Jews took the current coins of the country—imperial Roman denarii and drachms and four-drachm pieces of the local provincial mints such as Antioch—and re-struck them with their own types. Out of the four-drachm pieces they made shekels with the representation of a building, generally, but without convincing reason, described as the Golden Gate of the temple at Jerusalem, as the obverse type, and a *lulab* and *ethrog* (i.e., the bundle of twigs, etc., and the citron which were carried at the feast of Booths) on the reverse. On the obverse is the name *Simeon*, on the reverse *Lachrush Yerushalem* ("the deliverance of Jerusalem"). (Fig. 2.) The Simeon of these coins is the false Messiah, Simon Bar Cochba ("son of the star"); hence the star which is seen above the building on the obverse.<sup>1</sup>

<sup>1</sup> The latest account of the two classes of shekel will be found in the excellent article "Money," by Prof. A. R. S. Kennedy, in *Hastings' Dictionary of the Bible*, vol. iii.

This shekel (which occurs in various slightly modified forms) has not been imitated like the earlier one, and therefore need detain us no longer.

The imitations of the earlier shekel fall into two classes, according as they are intended to deceive the more or less experienced collector or the general public. Some of the former merely take the form of casts (the originals, of course, being struck from dies). Others are actually struck from forged dies, and of these a good example is the piece made by one of the most notorious forgers of ancient coins, Carl Wilhelm Becker (1771-1830). Becker probably achieved his most brilliant results with Roman coins, and, but for the fact that his dies were preserved, some of his productions in this line might pass for genuine among the most experienced numismatists. But most museums possess and use for comparison a series of impressions made from his dies, and from such an impression I reproduce a Jewish shekel of the second year (fig. 3). It is by no means one of his better works. The clumsiness of the lily, the misunderstood foot of the chalice, the mean rendering of the letters, and the whole style of the coin make it impossible to mistake it for an antique. Forgers of the present day can do better than this.



Fig. 3.—Becker's forgery of the shekel.

The imitation of the shekel which forms the subject of "One of the Thirty," an absurd book, published in 1873, and written by Hargrave Jennings, is made from a shekel of the first year, with clumsy rendering of lettering and type (only the side with the chalice is figured). The coin is represented as about 1½ in. in diameter, and described (p. 348) as being of the size of a crown piece :—

"an old—old—OLD Coin of the size of a crown-piece; dusk—nay, dark. Dark, even black, as with the occult clouds of the wonders of eighteen centuries—yet hiding deep-down in its centre the intolerable possible spark of an immortal magic fire."

And so on, *ad nauseam*. As an example of the gross credulity to be met with in the literature relating to this subject, Mr. Hargrave Jennings' effusion is unsurpassed. The figure which he gives is only one of the most recent of a long series of clumsy representations of what may have been a true shekel. Any-one who takes the trouble to go through the enormous

literature<sup>1</sup> with which the Biblical antiquaries and critics have encumbered this subject will find plenty of representations of the same kind, often side by side with the obvious forgery with which we shall now deal.

Every numismatist is familiar with the pieces, generally roughly cast in more or less poor silver, which are passed off as genuine Jewish shekels (fig. 4). The inscriptions are the same as those which we find on the genuine coins, except that they are in modern square Hebrew, and that no date is given. The types approximate to those of the true coin; but instead of the lily with three flowers we have a branch with many leaves; and the chalice is replaced by an object apparently meant, to judge by the fumes arising from it, for a pot full of incense. No one who has seen the genuine struck shekel could for a moment be deceived by this cast piece. Nevertheless, so few people take the trouble to test the truth of what is told them about Biblical antiquities that tradesmen find it worth their while

to offer for sale fac-similes of these impostures. Before me is an atrociously bad cast fac-simile which is sold by one of the largest firms of general dealers in all London, together with the following printed description:—



Fig. 4.—False shekel with censor.

#### CAST-IRON MODEL OF JEWISH SHEKEL.

This is a fac-simile of a genuine Shekel (called in the Bible "a piece of silver"), coined by Simon Maccabaeus, who was King of the Jews, B.C. 172-142.

It was issued in the year B.C. 170. It is, therefore, now 2,068 years old.

For thirty "pieces of silver" Judas betrayed our Lord. The Hebrew inscriptions on the obverse and reverse mean "Shekel of Israel" and "Liberator of Jerusalem," and the designs represent the pot of manna and Aaron's rod that budded.

Quite apart from the initial error of supposing the original of this fac-simile to be a genuine Jewish shekel, this short paragraph is well worth study for the other misrepresentations compressed into

<sup>1</sup> The worst engraving of this piece is also the earliest known to me (see fig. 9): a piece of the second year, in G. Postellus *Linguarum duodecim Alphabetum* (Paris, 1538). Most of the writers in the 28th volume of Ugolini's *Thesaurus Antiquitatum Hebraicarum* (Venice, 1765), deal with the subject. The only writer in the volume who shows much critical sense is Herman Conring, in his *Paradoxa de Nummis Hebraeorum*. Hargrave Jennings' illustration, to judge from the quotation on the page following his title, was probably made from Bened. Arias Montanus (1527-1598) whose *Ephron, sive de Siculo* is reproduced in Pearson's *Critici Sacri*, vol. viii., 1660, p. 657.

it. The date of Simon's election to the leadership of the Jews is generally supposed to be 143-142 B.C. Unless, therefore, the worthy person who compiled the paper has other information, I am inclined to think that he has been misled by some comparative table of eras, in which the Seleucid year 170 corresponds to the year 143-2 B.C. It would be interesting to know how he ascertains the exact year in which the coin was issued, since it bears no regnal date. The translation "Liberator of Jerusalem" is also new, and may have been suggested by the legend "Deliverance of Zion" found on some other Jewish coins. At the end of all this it would have been surprising indeed to miss the identification of the types as the pot of manna and Aaron's rod that budded.<sup>1</sup> The implication that the "thirty pieces of silver" were of this kind was also inevitable; but the history of this matter requires an article to itself.

Writing in 1859 in the *Numismatic Chronicle*,<sup>2</sup> Mr. (now Sir John) Evans calls attention to an ill-fabricated copy of the spurious shekel, which was on sale in London, and described as "a correct copy and representation of the old Hebrew money . . . current during the lifetime of our Saviour, for thirty pieces of which He was betrayed by Judas Iscariot."

M. A. Levy, again, in his *Judische Münzen* (1862), p. 163, says that the commonest of the forgeries of the Jewish shekel is a piece exactly corresponding to the one we have described. He mentions other forgeries,<sup>3</sup> but we may for the present confine ourselves to this, the most important—that is, the one which has made most victims. How far can we trace it back? We find it in Erasmus Froelich's *Annales Regum et Rerum Syriac* (Vienna, 1754) illustrated on pl. xix. (No. v.) among the "modern Hebrew coins," which he gives as a warning to collectors. He says (*Prolegomena*, p. 92) that he has seen many specimens, varying in metal, weight, etc., but all manifestly false and modern. He supposes that they are due to an unsuccessful attempt to imitate the true shekels. In J. Leusden's *Philologus Hebræo-mixtus* (4th ed., 1739, p. 207) it is also illustrated, this time as a genuine shekel; the types are explained as an incense-cup and Aaron's rod; and the branch is represented as if it were growing up out of a mound.

Brian Walton, Bishop of Chester, also occupied himself with shekels,<sup>4</sup> and has illustrated two specimens of our piece, one of silver, the other of bronze: illustrations which he borrowed from J. Morin.<sup>5</sup>

<sup>1</sup> This is the traditional but unfounded explanation of the types of the true shekel.

<sup>2</sup> Vol. xx., p. 8, note 2.

<sup>3</sup> The section of Levy's work relating to forgeries of Jewish coins is translated at length by Madden, *Coins of the Jews* (1881), pp. 314f.

<sup>4</sup> *Introductio ad lectionem Linguarum Orientalium* (London, 1655), pp. 30, foll.

<sup>5</sup> *Exercitationes Ecclesiasticæ in utrumque Samaritanorum Pentateuchum* (Paris, 1631), pp. 208-209.

The work of Caspar Waser, *de antiquis numis Hebraeorum*, etc., Zürich, 1605, was known to Leusden. It is surprising, therefore, that the genuine shekel, which is moderately well represented by Waser (pp. 59 f.), should be ignored by the later author. Waser does not represent the false shekel with the censer, but it is worth while to

glance at his method of dealing with Hebrew coins. On p. 77 and elsewhere he illustrates what (reading hastily) one would take to be a half-shekel of the second year (fig. 5), a one-third-shekel of the third year (fig. 6), and a



Fig. 5.—Waser's imaginary half-shekel.



quarter-shekel of the fourth year (fig. 7). The peculiarity about these illustrations is that while the types and legends are as well represented as in the case of the whole shekel, the letter *sh* (initial of *sheuath*, year) is omitted before the numeral. Now, the only genuine shekels and half-shekels on which this initial is absent are those of the first year. Waser lets the cat out of the bag when he comes to the one-third-shekel (p. 78).



Fig. 6.—Waser's imaginary one-third-shekel.



Fig. 7.—Waser's imaginary quarter-shekel.



Of the existence of this as a coin we have no evidence; but Waser says: "It is probable that the types and symbols of this coin were the same as those of the whole shekel, so I figure it here with

the same types, but with this different inscription on the reverse: *shelishith hasshekel Israel*, third of the shekel of Israel." He does not commit himself to any statement that the coin exists; but "it pleases him" to represent—"quare

libet etiam eisdem (notis et symbolis) eum figuratum hic exhibere." In the same spirit he has invented and figured the half-shekel and quarter-shekel; for, although half-shekels exist, there is no doubt, from his mistake in the representation of the date, that he had

never seen a half-shekel.<sup>1</sup> Indeed, he admits (p. 71) that all the many shekels he had ever seen had the letter *aleph* over the cup, *i.e.*, were of the first year; and it is a curious fact that by far the greater number of the illustrations in works of this time represent the shekel of this year. It seems that Waser, like Arias Montanus before him, regarded the *aleph* as the indication of the unit (one shekel), and therefore systematically marked his half-shekel with a *beth*, his third with a *gimel*, and his quarter with a *daleth*.<sup>2</sup>

To return to the track of the false shekel. Villalpandus,<sup>3</sup> a year before Waser, published a plate representing a number of Jewish coins, including shekels of which we have no reason to doubt the authenticity, and also one of the censer-pieces (fig. 8). He insists that all these pieces, without exception, are *struck*: "which is so certain

## ISRAEL SICLVS: SANCTA IERVSALEM

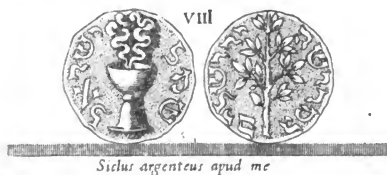


Fig. 8.—False censer-piece from Villalpandus.

and clear upon examination, that should anyone attempt to deny it, he would prove beyond all dispute that he was so lacking in knowledge of coins as to be unable to distinguish or separate struck coins from such as are cast or made by any other means." In the face of this fearful threat, I hesitate to assert that Villalpandus was mistaken in regard to the censer-piece; but his experience, so far as I can discover, is unique. He admits that some doubt has been thrown on the piece; but while he allows that it is somewhat later than

<sup>1</sup> The nature of Waser's method was recognised by J. Morin (*op. cit.*, p. 207). "Waser's parts of the shekel seem not to be genuine, but invented to represent the fractions of which mention is made in the sacred Scriptures."

<sup>2</sup> J. B. Villalpandus, *Apparatus Urbis ac Templi Hierosolymitani*, Tom. iii., parts 1 and 2 (Rome, 1604), p. 390, recognised the inadequacy of Montanus' explanation, but proposed a worse one himself.

<sup>3</sup> *Op. cit.*, plate facing p. 378; see also p. 390



the others which he illustrates, bearing letters of an older form, he still maintains that it is ancient.

Farther back than this I have failed to trace illustrations of this mysterious piece; but there is little doubt that something of the kind must have existed in the middle of the sixteenth century. Writing on March 21st, 1552, to George III., Prince of Anhalt, Melanchthon says<sup>1</sup>:—

"I now send you a silver shekel of the true weight of the shekel, to wit, a tetradrachm, with the inscription as it is depicted in the book of Postellus. I also add some verses, interpreting the rod of Aaron and the pot of incense . . .

DE VETERI NOMISMATE GENTIS IUDAICAE.

Iusta sacerdotum demonstrat munera *Situs*  
Cuius in *Ebraeis* urbilis usus erat.  
Ut sint doctrinae custodes, virga *Aaronis*,  
Utque regant mores cum pietate, monet.  
Significantque preces calicis fragrantia thura,  
Præcipuum munus sunt pia vota Deo, etc.

The poem also appears in the collected poems of Melanchthon<sup>2</sup> in a considerably modified form; lines 5 and 6, for instance, read—

Parte calix alia est impletus thure Sabaeo,  
Hic offerre preces, ut nova thura, iubet.

The verses are quoted by Waser to show that Melanchthon considered the chalice on the shekel (the true shekel, as he thinks) to be not the pot of manna, but a censer. Waser is justified in thinking this, since in the book of Postellus, to which we have referred above, the piece is undoubtedly a true shekel or a close imitation (fig. 9).

Fig. 9.—Shekel of the second year, from Postellus.



But neither Postellus nor Waser seems to have known of the forgery with the censer. Melanchthon, admirable scholar as he was, lived before the days of scientific numismatics; and if he had one of the censer-pieces before him, we shall not be unjust in supposing that he would identify it with the shekel as represented by Postellus. Otherwise it is difficult to understand how he would imagine that a censer was represented.

We may conclude, therefore, that the censer-shekel existed in A.D. 1552. That it was made much earlier the style of the work forbids us to believe.

I have hitherto not mentioned a more elaborate variety of this forgery. Our illustration is reproduced from the frontispiece of a pious little work by S. Lyon.<sup>3</sup> (Fig. 10.) The piece was found

<sup>1</sup> Bretschneider, *Corpus Reformatorum*, vol. vii., p. 964.

<sup>2</sup> *Op. cit.* vol. x., p. 607.

<sup>3</sup> *Explanation of and Observations on an Antique Medal*. . . now in the possession of S. Lyon. London, 1810.

among ruins near Huntingdon in 1809. The legends on this and similar pieces are: "The Lord is the Keeper of Israel, the mighty King (or the King of Glory) in Jerusalem" and "The Shekel of David which remained hidden in the Treasury of Zion in the Temple."<sup>1</sup> The symbols added to the types are mitre, anointing horn, urn and crown, together with various letters with which we need not trouble ourselves. The vase on the one side is described by Levy as containing a three-fold bough, and this statement is borne out by the illustration in Hottinger,<sup>2</sup> though not by Lyon's engraving. Whatever the objects in the vase may be, I am inclined to think that the design is in origin a modification of the censer of the other false shekels. Lyon's illustration is apparently an enlargement.



Fig. 10.—False shekel; after S. Lyon.

Someone endowed with more patience than the writer may possibly be able to discover the actual origin of these curious pieces and the object for which they were made. As far as our present lights enable us to decide, it would seem that they were invented not exactly in bad faith, merely to delude the pious mind, but rather in that spirit of which we have found traces in the work of Waser, and which was exceedingly prevalent among early antiquaries: the spirit which led them to invent coins of all the Roman emperors and tyrants mentioned in history, medals with the portrait of Christ, and so on; in a word, the passion for completeness. Perhaps the most naive expression of this state of mind is to be found in the preface of Guillaume Rouille to his *Promptuaire des Medalles*, one of the earliest systematic works on numismatics.<sup>3</sup>

<sup>1</sup> See Levy, in Madden, *Op. cit.*, p. 316.

<sup>2</sup> *Dissertatio de variis Orientalium*, col. 876, pl. v., in Ugolinius, Tom. 28.

<sup>3</sup> The passage is quoted by E. Babelon, *Traité des Monnaies grecques et romaines*, vol. i. (Paris, 1901), p. 98. I translate from the Italian edition (Lyons, 1553), which is, in some ways, quainter than the French.

"In order that no one may, under the Cornelian Law, accuse us of falsification in that we have ventured publicly to display before all eyes fictitious and imaginary figures for good and true ones, as though we were issuing false coins: may a kind and gracious respect be accorded to this our free confession; for no one is bound to perform the impossible. Of the first men, before the deluge and the invention of the art of sculpture and painting, as of Adam, Abraham and other Patriarchs, we do not deny that the images have been made by us: but with just and true cause; for, possessing no first exemplar, we have, out of most true and holy scripture, and out of grave and veracious authors, with consideration of their nature, their customs, their age, time, place and deeds, and comparison of all together, made these images so like to the truth, that with reason we should rather be commended than in any way reprehended. And moreover, why should less be allowed and less conceded to us than to that most noble sculptor Phidias, who, by studying of a few verses of Homer, conjectured the form of Jove, invisible in its substance, and fashioned the Olympian Jove? Maybe that Homer is of more credibility than the holy scripture dictated by the spirit and power of God? Why should we obtain less licence than Zeuxis the painter, who, out of the faces and forms of the five Agrigentine virgins, selected by his art, represented the fair goddess? Why may we do less than Asinius Pollio, who made the images of the authors of the books in his library, out of their writings, before any other Roman? Why is less allowed to us than to him, who, by considering the art of Homer, dead so many ages before, did out of his poems and his spirit conjecture and express his face? For these reasons we are confident that no blame or fault should be imputed to us for having done such a work. Further, Pliny writes in this wise: 'The things which are not, are counterfeited; and the faces which are not seen beget a desire to see them; nor is there any greater instance and proof of good fortune than in this, that all men should always desire to know who a man was.' Thus far Pliny. We, therefore, imitating these great examples, without any first model, and following only the truth of history and right reason, have formed and found out, with the counsel and assistance of the most learned of our friends, the images and faces of the first men, and of some of the intermediate ages, to this end only, that our history, being depicted with the pencil as well as with the pen, may not be deficient in the one or the other part."

G. F. HILL.

<sup>2</sup> The French edition has *cent puellæ*!

<sup>3</sup> In this passage the writer has misunderstood Isidore (*Orig.* vi. 5), who merely says that Asinius placed portraits of Greek and Latin authors in his public library; while Pliny (*Nat. Hist.*, xxxv. 11) says that Varro inserted portraits in his volumes; but neither Asinius nor Varro need be credited with the inventive faculty attributed to them by Rouille.

## The Font at Dolton, Devonshire.

THE small village of Dolton is situated twelve miles north of Okehampton and about the same distance south of Barnstaple. The River Torridge is a mile to the west of the village, and the nearest railway station—South Molton Road, on the line from Exeter to Barnstaple—is at least seven miles off. It is probably on account of the inaccessibility of Dolton that

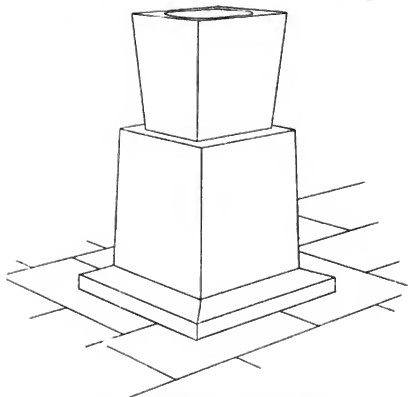


Fig. 1.—Outline sketch of Font at Dolton.

the ancient and extremely interesting font in the church there is not as well known to antiquaries as it deserves to be.

The most remarkable feature about the Dolton font is that it has been constructed from the remains of certainly one, and perhaps two, highly ornamented pre-Norman cross-shafts. Other instances of the re-use of more ancient materials for the manufacture of mediæval fonts occur elsewhere, as at Wroxeter, Shropshire, where the base

of a Roman column from Uriconium has been adapted for the purpose. The fonts at Wilne, Derbyshire, and Melbury Bubb, Dorsetshire, are made out of the cylindrical shafts of Saxon pillar-crosses, and the font at Penmon, Anglesey, was formerly an early cross-base.

All that is known about the history of the Dolton font will be found in a paper on the subject by Mr. Winslow Jones in the *Transactions of the Devonshire Association for the Advancement of Science, Literature, and Art* (Vol. xxiii., p. 197). Having stated that the font is made of free-stone, he goes on to say:—

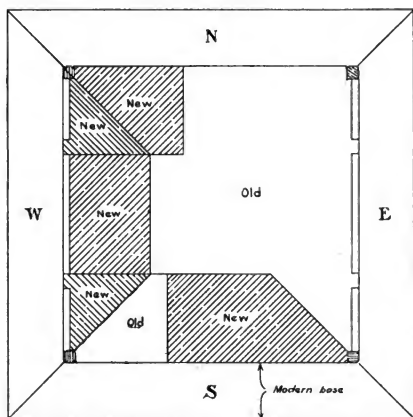


Fig. 2.—Sectional plan of Font at Dolton, showing old and new work.  
Scale  $\frac{1}{4}$  linear.

"I have been informed by Mr. George Arnold, of Dolton, that since the time of his recollection down to the spring of 1862, the font was cased in wood, and that at that time, when the friends of the late then Rector, the Rev. William Karslake (who died 15th October, 1861), were placing a memorial window to him in the chancel, the casing was removed and the plaster in which it was found to be enveloped stripped, and that some delaced portions of the present west face of the lower section were repaired at the expense of Mr. Karslake's son, the late Rev. W. H. Karslake, of Mesham, and the font removed to its present position. I find that the Rev. William Karslake was instituted to the rectory of Dolton on 22nd September, 1803, and as one of the Messrs. Lysons must have seen the ornamentation of the font before the publication of their *Devonshire*, in 1822, it would appear that the plastering and casing must have been effected during Mr. Karslake's incumbency, and it must be assumed with his sanction."

As the Editor of *The Reliquary* has kindly promised to add some notes on the ornament, and also to make known an interesting discovery he has recently made in connection with a certain part of it, I shall restrict myself to giving an account of the font as it now stands.

The annexed perspective view in outline (fig. 1) shows the font to be constructed of three separate parts, namely (1) an elaborately-ornamented portion of an ancient cross-shaft placed upside down<sup>1</sup> and hollowed out to form the bowl ; (2) another similar portion of an

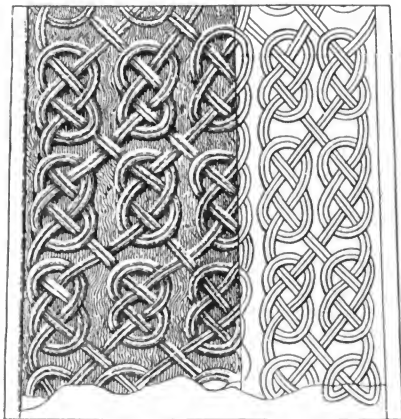


Fig. 3.—North face of lower block of Font at Dolton.  
Scale  $\frac{1}{4}$  linear.

ancient cross, but of larger dimensions than the first, placed the right way up and forming a pedestal for the bowl ; and (3) a modern chamfered base at the bottom. The block of stone at the top which forms the bowl is all in one piece, and it will be observed that the ornamental designs on all four faces terminate below, but are incomplete above. Consequently, when the stone is reversed

<sup>1</sup> The position in which the stone must have stood originally is indicated by the pattern of the sides and the man's head on the south face, both being reversed.

and placed in its original position, as in the illustrations (figs. 1 to 10) it becomes at once apparent that it was the top of a cross-shaft, the lower part of which is wanting, but the upper end complete.

The larger block of stone immediately below the bowl presents a much more complicated problem for solution, as it has been so much restored and patched up with cement that it is almost impossible to make out with any degree of certainty how the ornament finished at the bottom on the east and west sides. At all events, the ornament is incomplete at the top on all four faces, so that this block of stone must have been the bottom of a cross-shaft, the upper part of which

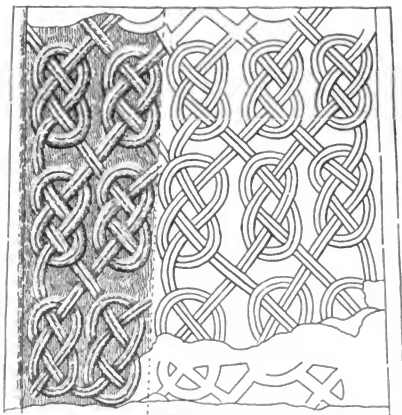


Fig. 4.—South face of lower block of Font at Dolton. Scale  $\frac{1}{4}$  linear.

is missing. The patterns on the lower block do not join on to those of the upper one, and therefore there is some doubt as to whether we have here fragments of one or of two separate crosses.

The method in which the old and new portions of the lower block have been put together is indicated on fig. 2, and will be better understood with the aid of the following notes:—

*North Face.*—The larger portion of this face nearest the north-east angle is old, and the remainder new. Unless the bowl at the top were removed it would be difficult

to trace all the joints correctly, and the coatings of cement on the faces further obscure them.

*South Face.*—This is similar to the north face except that nearly all of it is new. The two angles have mitred joints and inserted bead mouldings, but the most extraordinary instance of patchwork is where an old stone is sandwiched between two new pieces, next the south-west angle.

*East Face.*—The ornament on this face appears to be intact; no joints can be detected on the surface, and the ornament generally has the look of old work. There must probably be a mitred joint at the south-east angle where the new portion of the south face joins the east face.

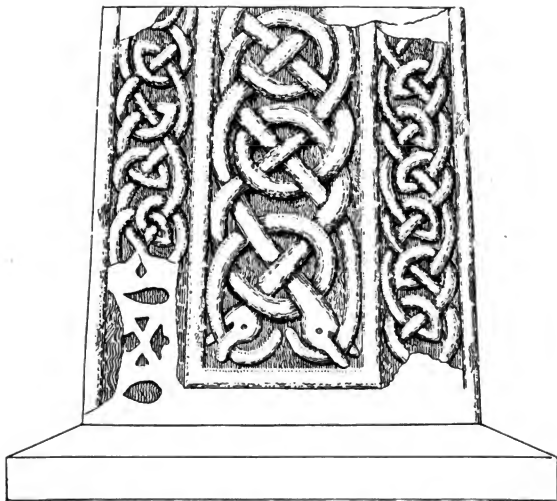


Fig. 5.—East face of lower block of Font at Dolton. Scale  $\frac{1}{2}$  linear.

*West Face.*—The ornament on this face is quite flat, square, and clean cut, and so nearly resembles that on the east face that it might at first sight be taken for a bad imitation of it. The ornament might equally well be mistaken for old work trimmed down and re-cut, but a more careful examination by probing the joints with a pocket-knife to the depth of 2 or 3 inches convinced me that the whole of this face was new. It is built up of three separate stones, and at the north-west angle there is a mitred joint actually cutting through the small bead at the corner, which, being thus weakened, has been much broken away.



The mitred joints throughout the restoration are suggestive of the work of the joiner rather than the mason, and even the most casual observer cannot fail to be struck with the curious combination of care, clumsiness, and lack of practical skill displayed in the methods of fitting the various pieces together. The new work can be easily distinguished from the old by the sharpness of the edges of the carving in the former, and its lack of the peculiar toning down of surface texture and colour which is the necessary accompaniment of great antiquity.

The dimensions of the two ancient blocks of stone out of which the Dolton font has been constructed are as follows:—

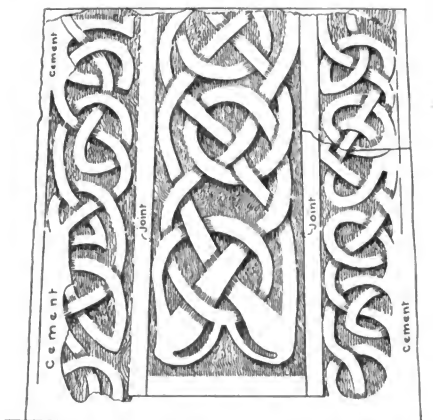


Fig. 6.—West face of lower block of Font at Dolton. Scale  $\frac{1}{4}$  linear.

Height of upper block	...	...	...	...	1 ft. 7 ins.
Width of ditto at top from N. to S.	...	...	...	...	1 ft. 6 ins.
Width of ditto at top from E. to W.	...	...	...	...	1 ft. 7½ ins.
Width of ditto at bottom from N. to S.	...	...	...	...	1 ft. 5 ins.
Width of ditto at bottom from E. to W.	...	...	...	...	1 ft. 4 ins.
Height of lower block	...	...	...	...	1 ft. 10 ins.
Width of ditto at top from N. to S.	...	...	...	...	1 ft. 8 ins.
Width of ditto at top from E. to W.	...	...	...	...	1 ft. 9 ins.
Width of ditto at bottom from N. to S.	...	...	...	...	1 ft. 10 ins.
Width of ditto at bottom from E. to W.	...	...	...	...	1 ft. 9 ins.
Depth of bowl of font inside	...	...	...	...	0 ft. 6½ ins.
Width of ditto from N. to S.	...	...	...	...	1 ft. 2 ins.
Width of ditto from E. to W.	...	...	...	...	1 ft. 4 ins.

The question naturally arises whether the Dolton font is made out of the fragments of one pre-Norman monument or two. The chief argument against the two blocks being portions of the same cross is that the angles of the battering faces do not correspond in each case, so that by extending the faces of the upper block they could never be brought into the same planes with the faces of the lower block. On the other hand, the fact must not be lost sight of that the lower block has been so altered during the process of patching it up that we are by no means certain that it still preserves the exact angles at which the faces originally sloped upwards. It is extremely improbable, considering the rarity of monuments of

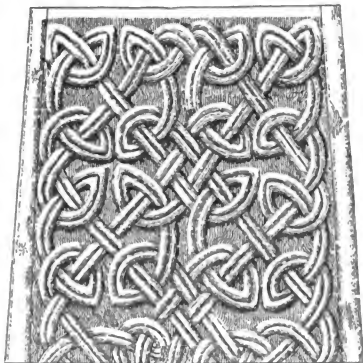


Fig. 7.—North face of upper block of Font at Dolton. Scale  $\frac{1}{4}$  linear.

this class in Devonshire, that there should be two such finely-ornamented crosses in one small out-of-the-way little country village like Dolton, and even if there were, why should both of them have been broken up to make the font when one would have provided the necessary material just as well?

The drawings by which this article is illustrated were made from rubbings reduced to scale by photography and corrected subsequently by comparison with the font itself. I have to thank the Rev. H. K. Law, of Dolton, for his courteous kindness to me on the occasion of my several visits to his church.

ARTHUR G. LANGDON.

NOTES ON THE ORNAMENT OF THE DOLTON  
FONT.

My attention was first called to the existence of the Dolton font some years ago by a notice in *The Athenæum* stating that a photograph of it had been exhibited at a meeting of the Royal Archæological Institute. That Society, however, does not seem to have thought it deserving of much consideration, as it was not illustrated in *The Archæological Journal*. In Mr. Winslow Jones' paper in *The Transactions of the Devonshire Association* for 1891 the font was, I believe, engraved for the first time and a small



Fig. 8.—South face of upper block of Font at Dolton. Scale  $\frac{1}{2}$  linear.

block of one of the faces has since been given by the Bishop of Bristol in his little book on *Theodore and Wilfrith* (p. 276), published by the S.P.C.K. It was at my suggestion that my friend, Mr. A. G. Langdon, visited Dolton, and I venture to think that his investigations into the details of the font there have been very much more thorough than those of any of his predecessors. His beautiful drawings are the result of several trips made to Dolton by the help of a "bike," and they delineate the ornament so accurately that any minute description of the details of each face becomes almost superfluous. I shall, therefore, confine my remarks

chiefly to some interesting comparisons that can be made between the decorative features of the Dolton cross and those of monuments of the same date in other localities.

In the first place, it will be noticed that the elements used in the design of the cross are of two kinds only, namely, interlaced work and zoomorphs; and that the other characteristic elements of the pre-Norman style of decoration, such as key-patterns, spirals, and foliage, are conspicuous by their absence. The Dolton cross is, therefore, on the one hand, entirely distinct from the Cornish and Welsh group of monuments (to which, by the way, the cross at Coppleston, Devonshire, belongs), whilst, on the other hand, it is



Fig. 9.—East face of upper block of Font at Dolton. Scale  $\frac{1}{4}$  linear.

very nearly allied to the Wessex group, of which examples are still to be found in Somersetshire, Gloucestershire, Berkshire, Wiltshire, and Hampshire. Consequently, the Dolton cross is clearly more Anglo-Saxon than Celtic.

Taking the interlaced work first, we have on the north and south faces of the lower block (figs. 3 and 4) similar panels, incomplete at the top, containing five vertical rows of figure-of-eight knots. This is one of the commonest knots made use of in pre-Norman art, but in the earlier period it is very seldom repeated in more than two rows side by side, as on crosses at Ramsbury, Wiltshire, and Neuadd

Siarman, Brecknockshire. The largest number of rows of figure-of-eight knots I have met with is on a slab at St. Peter's, Northampton.

The border of interlaced work on the right side of the east face of the lower block (fig. 5) is a pattern of extreme rarity, there being only one other instance of its occurrence elsewhere, namely, on the abacus of the south doorway of the tower of the Saxon church at Ledsham, Yorkshire. It is one of those lop-sided patterns derived from a plait composed of an unequal number of cords—in the present case five. Such patterns were usually avoided by the more artistic designers of the earlier pre-Norman period, partly on account of their unsymmetrical nature, which rendered them unsuitable for producing



Fig. 10.—West face of upper block of Font at Dolton. Scale  $\frac{1}{4}$  linear.

a good decorative effect, and partly because an uneven number of cords cannot be joined up two and two so as to finish off the pattern without leaving a loose end.

The only other piece of interlaced work on the Dolton font which need detain us is that on the north face of the upper block (fig. 7). Exactly the same pattern is to be seen on the cross-base at Ramsbury, Wiltshire, and the intermediate place it occupies in the evolution of circular knotwork from plaitwork is fully explained in my "Notes on the Ornamentation of the Early Christian Monuments of Wiltshire" in *The Wilts. Archeological Magazine* (Vol. 27, p. 50).

Lastly, we come to the zoömorphs on the Dolton font, of which some remarkably fine specimens will be noticed on the south, east,



Fig. 11.—Capital of Column at Quedlinburg.

and west faces of the upper block. The design on the south face (fig. 8) is altogether a most remarkable one, and what is called in

French *bizarre*. In the centre is the head and neck of a man with two dragonsque creatures issuing from his nostrils. The background is filled in with interlaced work formed either of the tongues of the two dragons or of the tails of serpents, the ends of which they are biting. As the lower part of the panel is wanting, it is impossible to say what the complete design was like.

I never remember seeing anything at all like this strange, uncanny-looking monstrosity, either in Celtic, Anglo-Saxon, Scandinavian, or Norman art in Great Britain, but whilst looking through a magnificent German work on architecture<sup>1</sup> at the house of the Rev. E. McClure, the Secretary of the S.P.C.K., I was delighted to find identically the same thing on the capital of a column in the Schlosskirche at Quedlinburg, in the Hartz Mountains, Germany. The design is so peculiar that it is hardly possible it can have been invented independently in different parts of Europe. We have, therefore, three alternatives to choose from—(1) did the presumably Saxon designer of the Dolton cross get his idea from the German architect of Quedlinburg; or (2) *vice versa*; or (3) did both borrow their inspiration from a common source? The first of these is made improbable by the fact that the Quedlinburg sculptures have every appearance of being later in date than the Dolton cross. With regard to the second alternative, it is most unlikely, although, of course, not impossible, that a Devonshire sculptor who was acquainted with the Dolton cross may have been employed at Quedlinburg. On the whole we are inclined to think that the nearly identical designs on the Dolton cross and the capital at Quedlinburg must have been taken from some common source, such as an illuminated MS. or a pattern book for the use of sculptors. The schools of ecclesiastical art in England were no doubt influenced in many ways by those on the Continent, and as St. Boniface or Winfrith, the Apostle of Germany, came from Crediton, the connection between Devonshire and the scenes of his missionary enterprise may be partly accounted for. The human head with a pair of dragons proceeding from the nostrils possibly had some symbolical meaning, although, from a decorative point of view, it belongs to the same class of designs as the human heads with foliage coming out of the mouths, which are not uncommon in Norman sculpture in England. To discuss all the interesting questions here raised would, however, take us too far afield.

The decoration on the east face of the upper block of the Dolton font (fig. 9) consists of a pair of dragonsque creatures, the bodies of

<sup>1</sup> *Byornamente der Romanischen und Gotischen Zeit* herausgegeben von C. Schaefer (Berlin, Verlag von Ernst Wasmuth).

which make undulating curves and cross over at intervals. The spandrels next the edges of the panel are filled in with Stafford knots,



Fig. 12.—Capital of Column at Quedlinburg.

and the vesica-shaped spaces in the middle with irregular interlaced work. This design appears to have been elaborated from the single



dragonesque creature with undulating body and Stafford knots in the spandrels which occurs on the pretty little Saxon coped grave-slab at Bexhill, Sussex, and on crosses at Aycliffe, Co. Durham, and Lanherne, Cornwall. The ornamentation of the bodies of the dragonesque creatures with a central rib and diagonal lines is characteristic of the sculpture of the Wessex school, and will be found elsewhere on pre-Norman stones at Rowberrow, Somerset, Colerne, Wilts., and Steventon Manor, Hants. This style of zoomorphic sculpture seems to have been copied from ivory carving or metal work, rather than from the illuminated MSS. of the period, as the best examples of it occur on the Rune-inscribed ivory casket made for the most noble Æli, in Montpellier, in Gaul, and now in the Ducal Museum in Brunswick. Prof. G. Stepiens, who illustrates the casket in his *Old Northern Runic Monuments*, dates it between A.D. 620 and 650, but the style of the decoration is far more like that of the Carolingian school of the ninth century.

The west face of the upper block of the Dolton font (fig. 10) has upon it two winged dragons placed symmetrically facing in opposite directions, the background being filled with the interlacements formed either by their tongues or by the tails of serpents, the ends of which they are biting.

On the east face of the lower block of the font (fig. 5) are a pair of serpentine creatures, the attenuated bodies of which form a looped pattern derived from a six-cord plait. This pattern also occurs on cross-shafts at Otley, Yorkshire, and at Closeburn and Thornhill, Dumfriesshire.

The general conclusions we have now arrived at by a study of the decorative details of the pre-Norman cross-shaft broken up and re-used to make the font at Dolton are (1) that it is a product of the Saxon school of Wessex, and not of the Celtic school of South Wales and Cornwall; (2) that it presents certain analogies with early ivory carvings in Gaul and ecclesiastical sculpture in Yorkshire and Germany; and (3) that its date is probably towards the end of the pre-Norman period rather than near the beginning.

J. ROMILLY ALLEN.

## The Churches of Hayling Island.

### ST. MARY'S, SOUTH HAYLING.

THE majority of churches in the Portsmouth district derive the greater part of their interest from the various structural alterations made from time to time as the demands of seating or ritual made enlargements on the first church necessary. This, however, is not the case at South Hayling: the church stands alone as a monument to the architectural ability of the thirteenth century architect, and embodies the finest period of decorative art.

The earliest portion of the church is its chancel, which is entirely Early English of a pure but severe order, and contrasting strongly with the more ornate work in the nave and tower. The east window is a noble composition included under one rear arch, but entirely separate on the outer surface of the wall. Lancets, four in number, also pierce the south wall. In the north wall, an enormous aumbry of thirteenth century work suggests that the store of plate in pre-Reformation times was considerably larger than usual; and this may well have been the case, taking into consideration the somewhat sumptuous proportions of the church structure.



Fig. 1.—Piscina, south wall of Chancel, South Hayling.

The Early English piscina shown in fig. 1 is an interesting feature of the chancel: its bold mouldings produce an excellent effect

of light and shade so rarely attained in works of later date. Near the east wall of the chancel, and on the eastern splay of the lancet light, is a curious bracket ornamented with dog tooth mouldings.



Fig. 2.—Base, Tower, South Hayling.

It was suggested to me that it had some connection with the supports of a reredos fixed behind the high altar. This seems to be extremely doubtful, from the fact that the reredos must necessarily have stretched from north to south, instead of forming a background to the altar, as is almost universally the case. It will be well, therefore, to endeavour to find some other explanation of the features,

since its connection with the reredos is most unlikely, especially when we take into consideration the ample space for such supports between the windows and the junction of the chancel walls.

In a work on "Low-side Windows" compiled by the Rev. J. F. Hodgson, of Witton-le-Wear, it has been proved by incontestable evidence that the primary use of the "low-side" window was for the exhibition of lights intended to guard the dead from demoniacal possession, and also to protect, or drive away evil spirits from the thoughts of the living. Mr. Hodgson very kindly sent me an advance copy of the work, in



Fig. 3.—Base, Tower, South Hayling.

which he has undoubtedly proved his assertions. Now, if the "low-side" windows (the term is quite a misnomer) were used for the exhibition of lights, it is equally feasible that the windows in South Hayling Church served a similar purpose; the fact that the bracket projects far enough to give sufficient standing room for a candle or small lantern is in some measure a support of this explanation; and when we consider that the window commands an extensive view of the churchyard and high road, then much additional support is obtained. Again, a similar bracket exists in the corresponding lancet of the north wall of the chancel, and thus protection



Fig. 4.—Brace, Nave, South Hayling.



Fig. 5.—Brace, Nave, South Hayling.

is given to those buried in the northern portion of the churchyard. The country immediately surrounding the church is very flat, and a light placed in the southern window would be visible for a considerable distance on the high road—the ancient causeway from the mainland; this forms additional evidence in support of the argument. It must be remembered that the people of the thirteenth century were believers in the immediate presence of good and evil spirits; the idea of the guardian angels and ill-wishers had not degenerated into the shadowy personalities of the present day; they were actual and living, ready and willing to do good or evil according to their respective natures. The power of light over the works of evil is, of course, a belief common to all peoples, and the faithful of the thirteenth and later centuries gave expression of this belief by providing their dead with weapons wherewith to battle with the soul enemies.

At the western end of the chancel the work changes almost imperceptibly into a style which is neither Early English nor Decorated, but belongs rather to

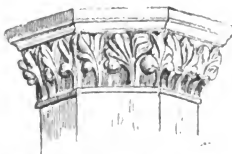


Fig. 6.—East Respond, South Hayling.

that ill-defined period of transition between the two styles, and the work is interesting on that account. The arches supporting the central tower are almost entirely Decorated, and the bases of their columns are very good. A base of the north side shown in fig. 2 has a bishop's head wearing the mitre and alb; the former is marked with a plain cross and the *infulæ* fall back over the hair in rather graceful curves.

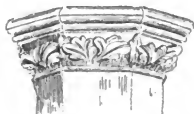


Fig. 7.—Capital, Nave, South Hayling.

It is evident that here the Early English work was rapidly turning to Early Decorated, and in fact, the only feature pointing to Early English style is the low form of the mitre. I do not think that the date of this base is much later than 1280, notwithstanding the purely Decorated appearance of the lower members, as shown in fig. 2. On the other angle of the base are the two salamanders (fig. 3). The Early Decorated artist is here shown at his best; the animals, although entirely imaginative, are nevertheless endued with extremely true action, and their efforts



Fig. 8.—Capital, Nave, South Hayling.

to extricate themselves from a somewhat entangled position is portrayed with remarkable strength.

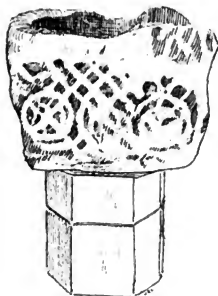


Fig. 9.—West face of font, South Hayling.

Proceeding down the north aisle of the church, attention may be drawn to the base (figs. 4 and 5). These show two groups of fighting animals of an unknown and exceedingly ugly type.

The capitals of the east respond may be noticed here (fig. 6). The foliage is good, and partakes more of the Early English character than any other capital in the church. The abacus and base, however, are both distinctly Decorated, which here is evidently a safer guide to style than to foliage. Two other capitals are also figured, but they are inferior in character and

probably later in date; all vestige of Early English foliage has disappeared, and in its place comes something like the foliage found in some Devonshire churches (figs. 7 and 8). The foliage of the Devonshire churches, although clever, does not impress one so much as that of the thirteenth and fourteenth centuries. It is curious that at South Hayling there should appear carving of a distinctly non-local type. These capitals form a portion of the same arcade as fig. 6, but they are obviously later, although the arches and bases are of equal merit. This, of course, arose from the necessity of leaving the carving until funds permitted its execution, although, unfortunately, when the funds were in hand at South Hayling, the old skill had departed.

In the north aisle stands the font, illustrated at figs. 9 and 10. This is earlier than anything else in the church, and seems, from its intricate interlacing, to be of late Saxon date. The detail is too much eroded to be intelligible, but on the east face the left-hand loop seems to enclose the figure of a bird; the other faces retain the larger details only. The pedestal is quite modern and originally, in conformity with early fonts, the bowl stood on its own base, hence the water-hole in the north side, in later times always placed in the base. Some other information concerning this interesting object will be given after the general features of the church have been dealt with.

The lights of the north aisle are two small lancets and a double-light window at the east end; they all retain considerable Early English appearance and could well be placed in that style were it not for the undoubtedly Decorated character of the main features in the nave. The clerestory lights, three in number, are cusped circles; one of these is shown in the sketch of the porch (fig. 18).

At the west end of the north aisle is placed the font at present used in the church (fig. 11). It is partially Norman, the bowl,

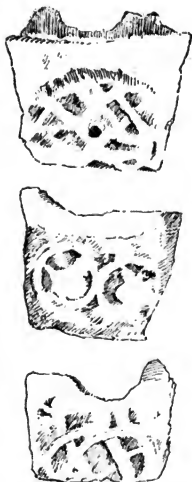


Fig. 10.—North, south and east faces of font, South Hayling.

central and disengaged columns (but not their capitals and bases), and plinth all being twelfth century work, but these, beyond being

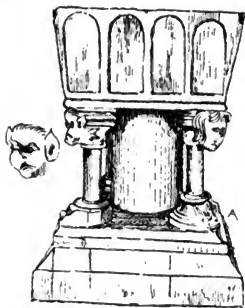


Fig. 11.—Norman Font, South Hayling.

in an excellent state of preservation, are not particularly important. The capitals, however, are of intense interest. It seems probable that the artist wished to teach a forcible object-lesson on Baptismal Grace, and that the hideous face to the left represents sin or the state of the unregenerate. If this was the object in view, then one can only say that it was fully attained. Nothing could so well personify wickedness as this hideous countenance, with an expression half human and a form half reptile; the hare lip, the depression between the eyes, and the protruding forehead complete a monstrosity which, after all, shows the hand of the master in its repulsive lineaments. This creature faces the corbel at fig. 12, which, aptly enough, seems to be "that old serpent, the devil." I have no record of any other representation of the serpent inside a church, and suppose this example to be most unusual; it has legs, it is true, but a snake with legs was as nothing to the imagination of the man who produced the face on the font. It is quite a relief to turn to the placid figure looking to the east, restful, and in its way attractive, possibly signifying the calm of the truly regenerate. The base of this capital should be noticed, as in reality it is a reversed capital and bears a head with a very gruesome expression.

The capitals date from about 1340. They are not quite pure Decorated, although the roll moulding occurs in the reversed capital A. The other capitals and bases are quite modern and uninteresting.

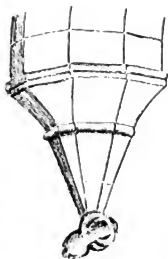


Fig. 12.—West respond of north aisle, South Hayling.

The great west window of the nave is a modern insertion and of Perpendicular aspirations. It is the most unsatisfactory object in the building, next to which may be placed the thoroughly inadequate pulpit.

At the eastern end of the south aisle was the Lady Chapel, now denuded of its altar, but still retaining its piscina with grooved sides for the credence shelf. The east light is a repetition of that in the north aisle, and is one of the most tempting pieces of work in the church (fig. 14). The foliage on the small central shaft is certainly more Early English than Decorated, and the cusped circle in the head might also well pass as thirteenth century work. Externally, however, it is impossible to mistake the strong Decorated influence, and the window thus

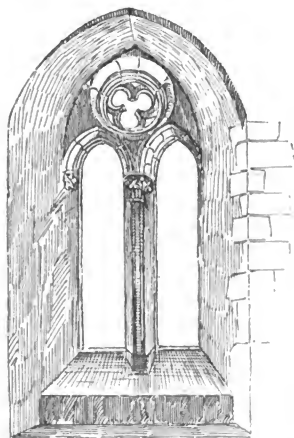


Fig. 14.—East light of Lady Chapel, South Hayling.



Fig. 13.—Consecration cross, South Hayling.

becomes an interesting and well-marked example of thirteenth century Transitional work. At the spring of the transverse arch separating the Lady Chapel from the aisle is the superb corbel at fig. 15. It is the finest purely Decorative feature in the building, and stands quite alone in the district as a specimen of late thirteenth century carving. The undercutting of the elaborated dog-tooth ornament is exceptionally well done, and the foliage of the second tier, although of Decorated date, is quite as good as Early English work at its best period. The head under

the whole is damaged, which is not to be wondered at, seeing that the Lady Chapels were, above other chapels, peculiarly open to destruction and sacrilege from the unholy mobs mis-named Reformers.



The base of a column in this chapel has the reptile shown at fig. 16A. Its tail ends in a good Early English trefoil, which strikes one as being rather humorous.



Fig. 15.—Corbel, Lady Chapel, South Hayling.

Of the bases in the nave, two only are shown (figs. 16 and 17). They are much worn, and are introduced here in order to show their entirely Decorative character.

The porch (fig. 18) may, of its kind, be called one of the finest in the country. It is of silver grey oak, entirely without ornament, and extremely picturesque. Above it is one of the clerestory lights, and to the right is one of the lancets of the nave.

The general interior effect of the church is one of great beauty. Sitting at the west end of the nave with the

July sun streaming to the east, the sight is one long remembered: the lofty and well-proportioned nave and the beautiful sacarium uphold the best traditions of English architecture. The chancel, furnished with simple but costly materials, the brazen cross burning on the altar, recall again something of the glory of Mother Church in her ancient and appealing beauty.

Contrary to a very general rule in the district, the existing church is also the original one, and again it has never received any alterations in ground plan, consequently there is an appearance of unity throughout the structure without any

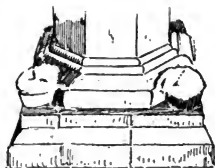


Fig. 16.—Base, Nave, South Hayling.



Fig. 16A.—Detail of base, Lady Chapel, South Hayling.

of those curious effects often seen in buildings where subsequent structural alterations have been made. The building, indeed, includes two periods—Early English and Early Decorated, but the latter so entirely assimilates itself to the former that little or no difference is perceptible, except by a close observation. For example, the tower, in its expanse above the roof has pure lancets, yet

within the church it is supported by columns and arches unmistakably Decorated in style. There is no reason to suppose that the latter are insertions taking the place of Early English supports. The change of style (Early English to Early Decorated) from east to west is so well graduated that it is difficult to say where one leaves off and the other begins. It is quite evident that the chancel was the first erection on the site and that under entirely Early English influence. Then came a slight cessation of work sufficient in length to allow of a development in detail, but no change in general plan, after which the tower and nave arches were completed. So gradual was the construction that a considerable time elapsed before the completion of the west end, which may not have been until early in the fourteenth century.



Fig. 17.—Base in Nave, South Hayling.



Fig. 18.—Porch, South Hayling.

The fountains in the north aisle are not those really made for the present structure. There is a story current, and told me by the vergier, that the Saxon font was found on Hayling Beach, near the church rocks, *i.e.*, the ruins of a church in the sea, which he

told me he had often seen during low water. There is no apparent reason for doubting this story, as there clearly have been great alterations in the coast-line in this district even within the last few years. This is especially noticeable at Emsworth and Chichester,



Fig. 19.—Piscina, North Hayling Church.

where many acres of land have been eroded away since the time of the last general Ordnance Survey, about thirty years ago. If the story is true that a buried church exists beneath the water at Hayling Beach, then, of course, the absence of Norman work at the present church can be fully explained by suggesting that this earlier church lasted until the close of the Norman or well on into the thirteenth century; after its inundation, a second church would naturally be erected further inland. The presence of the Saxon, if not the Norman font could be accounted for in that way.

Another local tradition of interest is that the chancel of the present church was built and then left unfinished for some time, owing to a temporary cessation in the inroads of the sea on the old church, and that when the quiescent period terminated, the present chancel and nave were completed and the mother church abandoned. This certainly receives some confirmation from the slight discrepancy of style between the chancel and nave: not sufficient, perhaps, to be called an entirely different style, but sufficient to bring about a decided change in detail quite long enough, for instance, for the simple Early English dog-tooth ornament in the chancel (fig. 1) to change to the elaborate foliated specimens in the nave (fig. 15), and again long enough for the simple lancets of the chancel to develop into the ornate chancel windows of the aisles (fig. 14). It is extremely unlikely that a nave was built at the same

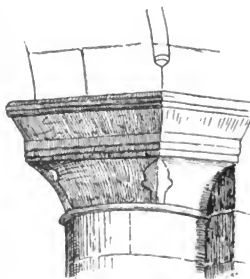


Fig. 20.—Capital, Nave, North Hayling.

time as the chancel and then pulled down to make room for the present building, which cannot possibly be later than 1310.

#### NORTH HAYLING.

The church at North Hayling cannot be said to embody any feature of architectural beauty, neither does a casual inspection of the building impress one that its details are worthy of record in any permanent form. At the same time, there are some points in the structure worthy of illustration.

In the chancel we have a very fair idea of the normal appearance of a small church during

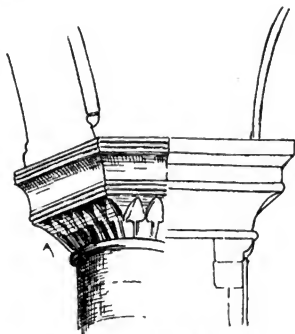


Fig. 21.—Capital, Nave, North Hayling.

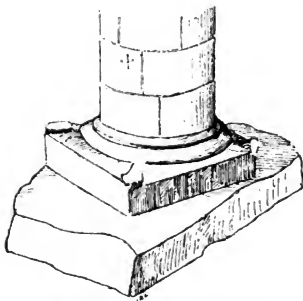


Fig. 22.—Base, Nave, North Hayling.

the middle of the twelfth century, and free, to a great extent, from any additions in later decorative art. The east window is a simple composition of three pointed lights, the arches of the splays being round-headed. Near the altar, a small piscina (fig. 19) and a string course mark the Early English period. Coming next to the interior of the nave, it may be said that it practically retains its original appearance, with the exception of a north chapel added in

the thirteenth century. The architecture of the nave is of the severest Norman type: the arches are simple masses of masonry

and only relieved by a rough chamfer on the edges. The only attempt at ornament in the north arcade is in the capitals and base: the former have a few irregular mouldings attached to the abaci, and in the two here figured there is a rough attempt at primitive foliage (figs. 20 and 21). The capital lettered A has a leaf similar in form to that seen in Early English work of an advanced date. This capital bears the arch dividing the



Fig. 23.—Detail, east wall of Chapel, North Hayling.

added chapel from the aisle, and is interesting as having two distinct patterns. On the base of the third pier of the south arcade there appears the Norman foot ornament, of which, however, only the larger detail remains. The base, really well moulded, stands in an enormous block of unhewn brown stone—a material quite different from the column. It is difficult to account for this, but it may be suggested that it was intended for carving at a later period, although even

then it is difficult to understand the use of such a large and irregular mass of stone. On the eastern side it projects no less than 1 ft. 4 ins., but on the north it is quite flush with the rectangular base carrying the foot ornament. All the piers of this arcade have the primitive base, but fig. 22 is the most exaggerated example. The column bears the Norman consecration cross placed in the low position usual in twelfth century examples.

The north chapel, being a thirteenth century plan addition, is consequently much lighter in effect, and contrasts well with the heavy work in the nave. The lights, two in the east and one in each of the north and west walls, are slender lancets deeply splayed and of the simplest style consistent with architectural dignity. The detail of the east wall is shown in fig. 23, and is the only portion of the church with any pretension to ornament. This portion of the church served as the Lady Chapel, and the recess with the small bracket above, both of thirteenth century work, were, of course, connected with the altar: the former for a figure, the latter, perhaps, for the Reserved Host.

The south porch is an addition or renewal of the fifteenth century, and bears in the eastern jamb of its inner door a consecration cross (fig. 24), accompanied by several modern forgeries. The porch itself, although not to be compared with those at Warblington or South Hayling, is worthy of some note. The entrance is formed of sawn oak planks having a breadth of 3 ft., a length of 5½ ft., and a thickness of 5 ins.—no inconsiderable oak tree to supply such wood.

The south arcade of the nave differs considerably from the north. The abaci here are round and plain, and the mouldings, though still few in number, are executed with greater precision, betokening an advance on the method pursued in the north arcade. The large blocks of stone, however, are still retained in the bases, from which it is certain that although there is some little discrepancy of date between the arcades, yet the difference evident is not sufficient to be looked upon as betokening a change of style. The tooling is as rough here as in the north arcade, and the square-edged abacus is still strictly adhered to. The arches are even ruder, as they lack the chamfered edge. It may be suggested that the large masses of stone used in the south arcade are of the same date as those in the north, and were intended by the original builders to mark the positions of the south pillars of an arcade not then erected. When the time came for its erection they were used as foundations for slightly later columns. This would explain the presence of a



Fig. 24.—Consecration Cross, North Hayling.

primitive base in conjunction with late work, finer in finish, but still of the same period.

The font standing in the extended base of the first pier is Norman, and quite as early as anything in the church (fig. 25). It is tub-shaped, rather irregular in form, and quite devoid of ornament,

save for a small beading on the top. The cover, of seventeenth century oak, is plain, but not unsuited to the stonework.

The east wall of the chancel, notwithstanding its five buttresses, still leans considerably in an eastern direction (fig. 26). As a matter of fact, the chancel seems to have been a sort of white elephant to the parish. Originally built in the twelfth century, and probably on poor foundations, it gave way in the thirteenth, when it was supported by two small buttresses between the lights. The material for these was probably

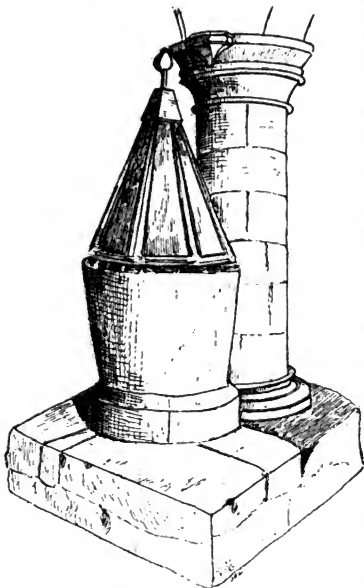


Fig. 25.—Font, North Hayling.

taken from that portion of the north wall destroyed to make room for the thirteenth century chapel. At a later time the wall again became a source of worry, and the buttresses already erected were enlarged until at the present time they measure about 8 ft. in height and project about 7 ft. 4 ins. from

the wall. The joint of the old and new work can be distinctly seen. In the added portion old material was again used: some of the stones bear Norman tooling, the edge roll, and plain chamfer. This buttressing seems to have lasted for some time, but at length—about the middle of the fifteenth century—the angles broke away, and it became necessary to erect two corner supports. After this peace ensued for some four hundred and fifty years, but it was



Fig. 26.—East end, North Hayling.

only the quiet gathering of strength for further efforts. A few months ago the wall again followed its ancient evil course, resulting in the erection of the small buttress to the north. There is room even at the present time for three other buttresses, and it should, therefore, be quite possible to save the wall should it again show signs of settlement.

J. RUSSELL LARKBY.



## Notes on Archæology and Kindred Subjects.

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### PRE-NORMAN CROSS FRAGMENTS AT LANCASTER.

THE famous cross-head in the British Museum was not the only monument of early Christianity at Lancaster. Several fragments of pre-Norman carving have long been known as built into the wall of the parish church, and have been previously figured, but not so as to give much impression of their value and interest. Happening to have a spare morning in fine weather at Lancaster, I made the accompanying sketches from three of these fragments, which, from their position and defaced condition, are not easy to photograph satisfactorily, and quite impossible to represent with a



Fig. 1.—"A"—Anglian stone in Lancaster Church.

rubbing; and I venture to call attention to them because I understand that the north aisle, into which they are built, is about to be partly pulled down in order to build a Soldiers' Chapel. Should this be done, no doubt these valuable relics will be carefully handled and preserved, and search will be made for any others which may be hidden in the masonry. When they are taken out and cleaned—which will be easily done with dilute acid, as the stone is not limestone—we may perhaps find better preserved parts than those now seen, and they will be important additions to the series of Lancashire crosses. Meanwhile, the sketches will show that they are bits of what must have been beautiful and artistic monuments of different periods.

"A" is a stone on the north side of the church, of grey sandstone streaked with red, much defaced with mortar. The part shown measures  $4\frac{1}{2}$  ins. by 1 ft. 5 ins. The pattern is a stiff zig-zag scroll, with a prettily-drawn leaf and bunch of berries, and finely-contrasted straight lines filling alternate intervals. This is so like a motive on the little Anglian fragment at Halton, near Lancaster, where is also the famous Sigurd shaft, that although the two are not identical, the period—and perhaps the artist—may be the same.

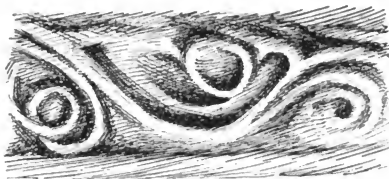


Fig. 2.—"B" Anglian stone in Lancaster Church.

The Halton fragment has a ring-plait in panels up the side. At Heysham, where there is the well-known Hogback, a little standing shaft with figures bears a scroll not exactly like, but not far removed; showing that there must have been a group of these monuments on this coast in the pre-Danish days. This group has more distant relations with Anglian stones at Waberthwaite and Irton, near the harbour of Ravenglass, Cumberland, and again with stones at Heversham, up the Kent, and at Glassonby, on the



Fig. 3.—"C" Interlaced stone in Lancaster Church.

Eden; and suggests interesting conclusions as to the Anglian colonisation in the eighth and ninth centuries and its spread towards the sea and the harbours, as well as its refinement and artistic culture.

"B" is also of grey sandstone streaked with red, and measures 4 ins. by 1 ft. 2 ins. It may be the other edge of the shaft of which "A" is a fragment, though its pattern is different in style and feeling. In its beautifully flowing lines and delicately undulating surface it recalls the Heversham

shaft. None but a real artist, trained in a good school such as that which produced the Hexham sculptures, could have carved works of this kind, which even in extreme decay show an almost classical grace and breadth. This fragment is in the west end wall of the north aisle.

"C" is in the north wall, to the west of "A." It is a piece of yellow sandstone, about 2 ft. long by 4 ins. broad, only a part showing pattern, and that so difficult to follow, owing to its height above the ground and its decayed state, that the drawing is not very satisfactory. But the pattern is a late and irregular "worm-knot," resembling a series in Cumberland which seem to be of the eleventh century, carved under Scandinavian influence.

The contrast between Anglian art (eight and ninth centuries) and the art of the Viking settlers (tenth and eleventh centuries) could not be put more crisply than in these examples; such historical documents will surely be regarded as real treasures in time-honoured Lancaster.

W. G. COLLINGWOOD.

#### NOTE ON AN ENAMELLED FISH-SHAPED FIBULA.

THIS remarkable fish-shaped fibula was found in the bed of the Wall Brook, near the street known as London Wall. Excavations have lately been carried out at this spot in order to form foundations for large blocks of buildings, during which the entire filling of the old stream, an accumulation of upwards of 20 ft., has been removed.

During the past winter, Mr. A. S. Kennard and myself have been investigating the site and have made some record of the pile structures that have occurred there, right on the bottom of the stream.<sup>1</sup> It was among these piles, at a depth of 18 ft. below the level of the present street, and associated with other Roman objects, that the subject of this note was found by Mr. Kennard. I do not here intend to add any further remarks as to the conditions of its discovery, but as so many valuable articles on fibulæ have appeared in *The Reliquary*, I thought a short notice of this rare and beautiful type would be of interest.



Fig. 17.—Fish-shaped Fibula found in bed of the Wall Brook near London Wall.

It is made of bronze, ornamented with black and white enamel. The upper surface is quite flat, except for a delicately-raised fillet of metal marking the outline of the body and the division of the head, but this is missing from the head itself, probably through decay. Two bands of black enamel extend from the head to the tail,

enclosing a space in the centre of the body which is picked out with chevrons of white enamel, apparently to represent scales. The eye, which

<sup>1</sup> A full account of this pile structure will appear shortly in *The Archaeological Journal*

is in relief, remains, but the other details of the head have disappeared. The spring is formed by the end of the pin being bent round in a double spiral, which is hinged to a flange protruding from the under side of the upper portion or bow, although in this type the term "bow" can scarcely be applied, this member having become absolutely straight.

So far as I am aware, only one other of like pattern has yet been discovered in this country. This was in the Romano-British village of Rotherly, excavated by the late General Pitt-Rivers, and during the time



Fig. 16.



Fig. 16.

Side and back views of Fish-Fibula.

that I was entrusted with the supervision of the operations, so, curiously, both these fibulæ have been found in my presence. For comparison, the Rotherly specimen is here reproduced from General Pitt-Rivers' *Excavations in Cranborne Chase*, Vol. II., Plate xcvi., p. 118. It will be seen that these specimens differ but slightly and may well have come from the same workshop, if not fashioned by the same artist. In size and general

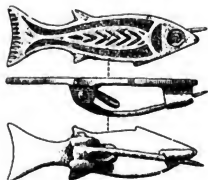


Fig. 2.—Fish-shaped Fibula found in Romano-British Village, Rotherly, Wilts.

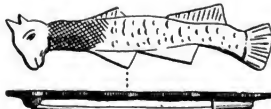


Fig. 3.—Fibula of Fish-form in Colchester Museum.

shape the two are identical. The enamel is dark blue, however, in the Rotherly specimen, where in the London one it is black; there seems to be some slight difference also in the arrangement of the spring. Both these specimens are reproduced full size.

Although among fibulæ of the Roman period the representations of animals are not uncommon, the form of the fish does not often seem to have been chosen. In *Arts et Métiers des Anciens*, Grivaud de la Vincelle, Plate xliii., will be found figures of six fibulæ of fish form, three

somewhat resembling the type found in the Wall Brook, two are very conventional, and one is in the form of a dolphin. On the same plate are other fibulæ which are nearly allied to this type, the distinguishing characteristics of which are merely superficial details. They consist of a flattened bow or upper portion, on the under side of which the pin is affixed, and by variations of minor details the same general form is made to represent a shoe, a pair of shears, or a fish, according to the fancy of the artist.

An interesting specimen of this class, somewhat rudely fashioned, is preserved in the museum at Colchester. This, while having the body of a fish, has a head like a dog.<sup>1</sup> From my sketch, made some years ago, it appears to be a clumsy adaptation of the Roman design, but devoid of any sense of decorative feeling, and may probably be of British manufacture.

However tempting it may be to attach a sacred meaning to this use of the fish form as a Christian symbol, such as is possessed by the representations in the catacombs of Rome and the pendants found with the interments, there is no reason to warrant that such is the case with these fibulæ, but that their form was dictated merely by the caprice of the artist, just as were those in the form of shoes, shears, and the numerous other devices in which fibulæ were formed.

Among the pewter objects found at Appleshaw, Hants., now in the British Museum, is an oval dish, the central ornament of which is a decorative arrangement of the fish very nearly resembling our fibula, and is interesting as an instance of how the Roman artist used this form as a *motif* in design.

F. W. READER.

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## Notices of New Publications.

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"THE GOVAN SARCOPHAGUS," by P. MACGREGOR CHALMERS (Glasgow: Carter & Pratt), is a valuable monograph upon one of the most interesting relics of the early Celtic church in Scotland still existing. The sarcophagus, or stone coffin, in question was discovered in 1855 by the sexton whilst digging a grave in the south-east corner of the churchyard of Govan, near Glasgow, at a depth of 3 ft. below the surface. It is highly decorated with Celtic sculpture on the four vertical faces, and probably had an equally elaborate cover, which is now missing. The details of the ornament are very clearly and accurately shown on the original drawings, made to scale, by which the monograph is illustrated. From the fact that there is a hole bored through the bottom of the coffin for permitting the escape of decomposing matter it would appear that it

<sup>1</sup> An exactly similar fish-beast occurs on an incised monument of early Christian origin at Upper Manbean, near Elgin.—E.D.

was intended to be buried beneath the ground. How, then, is the elaborate decoration of the exterior to be accounted for? Mr. Macgregor Chalmers' explanation is that the sarcophagus was originally devoid of ornament and contained the body of St. Constantine, King and Martyr, to whom Govan church is dedicated, and that at some period subsequent to the decease of the Saint (*circa* A.D. 590) it was sculptured and placed above ground as his shrine. Mr. Macgregor Chalmers considers that this removal must have taken place in the twelfth century, and he says that "it was decorated in the Norman Period, under Norman influences, and for a church which was distinguished by architectural detail of the Norman style." We cannot admit this theory to be correct, although at the same time it is, of course, not impossible that an archaic style of art may have survived in what was then a remote part of the country long after it had disappeared elsewhere. However, Mr. Macgregor Chalmers states his views temperately and supports his arguments by facts when it is possible for him to do so. Whatever differences of opinion there may be as to the precise age of the Govan sarcophagus, its value as an archæological specimen of unique interest can hardly be disputed. We hope, therefore, that it is no longer in the tumble-down old shed in the churchyard where we saw it about twenty years ago, but in the place of honour to which its associations with St. Constantine entitle it to be.

"STUDIES IN IRISH EPIGRAPHY." By R. A. S. MACALISTER (David Nutt). —Part II. is a book which will be welcomed by students of the Celtic language, although it may be doubted whether it will appeal to a very wide circle of readers. The first part of this work was noticed in *The Reliquary* for 1898 (p. 66), and we then expressed a hope that the author would be able to illustrate some of the inscribed stones. We are glad to find, therefore, that the present volume is not only much fatter than its predecessor, but contains several half-tone and line blocks. The former are reproductions of photographs of the Ogam-inscribed monuments and the latter copies of the inscriptions reduced from rubbings. It is a great pity that more photographic illustrations could not have been procured, as in their absence we have no means of checking the accuracy of the readings given in the text. The author excuses himself by saying that "it has not been thought necessary to illustrate every monument, as the actual shape of a rude pillar-stone is not very instructive." Here we differ from Mr. Macalister *in toto*. An ideal book on Ogam stones should contain both photographs of each monument and also drawings to scale showing the whole pillar and the inscription upon it. Mr. R. Rolt Brash's *Ogam Inscribed Monuments of the Gaedhil* was published before the days of photographic process blocks, but in it will be found outlines of all the monuments described. It is most unfortunate that every book which has been written on Ogam stones is imperfect in some respect or other. Brash, as we have already remarked, gives more or less reliable illustrations, and his accounts of the stones and their surroundings are

extremely valuable. Nevertheless, his readings and translations of the inscriptions are not in the least to be depended on, because he possessed no knowledge of the early forms of the Irish language. Sir Samuel Ferguson's *Rhind Lectures on the Ogam Inscriptions in Ireland, Wales, and Scotland* contains no illustrations at all, and the value of his readings is also discounted by the fact that he knew nothing of Celtic philology. Bishop Graves, again, was led entirely astray by the theory that many of the Ogam inscriptions were of a cryptic nature. Since the lamented death of the late Father Barry, the only person now alive who is adequately equipped for the unravelling of the mysteries of Ogam inscriptions is Principal John Rhys, of Oxford. Nearly all that he has written on the subject, however, lies buried in the transactions of learned societies. It appears, therefore, that there is plenty of room for an authoritative textbook on Ogam inscriptions, and this want Mr. Macalister has supplied to the best of his ability. In the first two parts of his *Studies in Irish Epigraphy*, Mr. Macalister has dealt with 127 Ogam inscriptions, chiefly in the counties of Kerry and Cork, and he promises to include all the remaining examples in Ireland in the third part. Sixteen of the inscriptions are now published for the first time by Mr. Macalister, and he gives a table of comparative readings by various authorities at the end of the volume which will enable the student to gauge the accuracy of the author's conclusions. Professor Rhys is always inclined to err on the side of uncertainty with regard to his readings, whereas Mr. Macalister is, if anything, a little bit too cock-sure. All the Ogam lapidary inscriptions hitherto discovered appear to be of a sepulchral character and merely give the name of the deceased and his parentage. There are numerous variations in the formula which are carefully tabulated at the end of the book. In very rare instances the occupation or title of the deceased is given, each of which adds a new word to the Ogam vocabulary, such as *grimitir*, a priest, on the Arraglen stone; *velitas*, a bard, on the Crag stone; and *tigirn*, a prince, on the Kilcoolaght stone. Many of the monuments described in the second part of *Studies in Irish Epigraphy* are interesting for different reasons. The stone at Camp deserves notice as being one of the very few bi-literal inscriptions in Ireland. The Ogams give the name *Conuri*, which has its equivalent, *Cunuri*, in mixed minuscule and capital Roman letters. The *Curi* here commemorated may very probably, as Mr. Macalister suggests, be the same individual who gives his name to *Cathair Conri*, the famous stone fort on the summit of the mountain at the base of which the stone is situated. This and the Ogam-inscribed cross-slab at Glenfahan raise some curious questions as to the possibility of many of the so-called pre-historic dry-built stone structures being really of the Christian period. The Glenfahan stone was found "fulfilling a structural purpose in the ruins of the fort, and is, therefore, of a date earlier than that of the fort itself." The slab has an Ogam inscription on one of the narrow faces and crosses and Celtic ornament on the two broad faces. The inscription seems to read "LMCBDV," the

meaning of which Mr. Macalister considers to be so obscure that he is obliged to fall back upon the cryptic theory as an explanation, although he denounces the cryptic school and all their works elsewhere. The Ogam-inscribed pillar at Dromlusk, illustrated by means of a photograph, is a very fine example. It has an incised circle on one face, which is a Pagan rather than a Christian symbol. The second part of *Studies in Irish Epigraphy* shows a very marked advance as compared with the first, and we hope that Mr. Macalister will issue part after part and go on improving until at last he attains perfection.

The book is printed in a clear type which is quite a pleasure to read. Every Celtic scholar should have it on his book-shelves.

By the way, before leaving Mr. Macalister we should like to throw several "chunks of Old Red Sandstone" at him for using such words as "vocalic digraphs," "denasalised," "anaptyctic vowel," and "verbatum." The Ogam tablets from Biere described in the Appendix appear to us to be rank forgeries.

"GREEK COINS AND THEIR PARENT CITIES." By JOHN WARD, F.S.A., accompanied by a Catalogue of the Author's Collection by G. F. HILL, M.A. (London: John Murray, 1902).—Within the covers of this sumptuous volume are united two distinct compilations, the contrast between which is great. There is the work of the scholar and specialist, and there is the work of the amateur and dilettante traveller. We may, perhaps, give Mr. Ward the credit of having produced the more popular treatise, from the point of view of the general reader; but from a scientific point of view there is no comparison with Mr. Hill's work. The latter's reputation as a numismatist is sufficient guarantee for this; and although the descriptions of the coins must appear too technical and concise for any but the specialist, this is amply compensated by the numerous plates available for reference. If terseness and restraint are the characteristics of this part of the book, what shall we say of the rest? Mr. Ward seems to have gone on the principle (especially in his opening chapter) known as the *horror vacui*. Every vacant space is filled in with an illustration of some kind, whether relevant or irrelevant; even the headings of chapters are dissociated from the text in order to squeeze in two or three views or landscapes, more than one of which we suspect to have done duty already once too often. Now that it is so easy to obtain good up-to-date photographs of almost any ancient site, it seems a pity to utilise antiquated and somewhat imaginative drawings such as that of Larnaka on page 385.

With the technical merits of these illustrations we have no quarrel; they are as a rule admirably reproduced, and the autotype plates accompanying the Catalogue are beyond praise. But we utterly fail to see the purpose of inserting portraits of Byron and his Maid of Athens in a work of this kind, and the general arrangement of text and illustrations is amateurish to a degree. The result is a book which has a singularly worrying effect on the reader.



At the same time, Mr. Ward evidently has a wide acquaintance at first or second hand with all the sites he describes, and the chapter on Cyprus—a country, by-the-bye, remarkably poor in the matter of ancient coins—is an accurate and useful piece of work. We cannot, however, help animadverting on some of the minor errors which might have been avoided. On page xix. it is stated that the Parthenon is a "confused heap of ruins" and that Corinth has "disappeared entirely." The former is hardly a correct description, and with regard to the latter the author seems to have forgotten that he has introduced later on a picture of the old temple *still standing!* Nor is ancient Corinth only represented by the temple. On the same page, to speak of the Vaphio gold cups as "*possibly* of a date long before the time of coins" seems an excess of caution (the italics are ours). On page 280 two terracotta figures are given as examples of the art of Tanagra; but one of these is from Athens, the other from Myrina, in Asia Minor, as Mr. Ward might perhaps have learned by enquiry at the British Museum. On page 298 the author forgets his cautiousness in the matter of the Vaphio cups, and boldly—not to say rashly—speak of the buildings of Olympia as three thousand years old. We do not think any of them, on the most liberal estimate, can be regarded as anterior to the seventh century B.C., which reduces the period given by a good five hundred years.

Several plates of portraits are given by way of illustration of the coins and their historical associations, in which all recent criticism, such as that of Bernoulli, seems to have been entirely ignored, and most of them are extracted from the hopelessly antiquated works of Visconti and others, or else identified on the strength of arbitrary modern inscriptions in the foreign museums. The worst instance of all is on the plate opposite page 264, where an archaic athlete's head of early fifth century date (distinguished by the plaited hair as that of an athlete) is boldly proclaimed to be Speusippus, the nephew of Plato, who succeeded him in the Academy in 347 B.C.

The idea of the book is a good one, and if it had been compiled with more judgment and restraint we could have cordially recommended it. Mr. Ward is an enthusiastic admirer of Greek coins—and rightly so—for all will agree with his suggestion on page xvi. with reference to the neglected opportunities of modern designers.

"A NUMISMATIC HISTORY OF THE REIGN OF HENRY I." By W. J. ANDREW. Part II. (Reprinted from the *Numismatic Chronicle*, 4th ser., Vol. I.) London, 1901 (1902).—We have already (*Reliquary and Illustrated Archaeologist* VIII., p. 132) given an account of the scope and methods of Mr. Andrew's work. This second and concluding part completes the detailed descriptions of the mints and their issues, and contains also a Table of the Mints and their Types, an Index to the Moneys of Henry I., and a general Index. The whole work, with its lists of coins and eight excellent collotype plates, will be so necessary to every student

of Anglo-Norman numismatics that we must the more regret its disfigurement by the defects to which we have already called attention. The more one studies the book, the more doubtful does one become of Mr. Andrew's capacity to deal with the materials on which a historian of this period must base his researches. A glaring instance, or group of instances, of what we mean is to be found in the account of the London Mint. He begins (page 276) by saying that for more than two thousand years its moneyers have practised their art within a comparatively few yards of its present site. With this we do not quarrel, but by page 278 Mr. Andrew has proved to his own satisfaction that the London coins were coined at the six gates of London—Aldersgate, Cripplesgate, Billingsgate, Aldgate, Ludgate, and Dowgate. There seems to be some inconsistency here; but let it pass for the moment while we consider some points in his proof of the latter point. He begins with the laws of Ethelred II. generally known by the heading *De Institutis Lundonie*, as given by Thorpe (1840). We may remark that he naively confesses to having had his attention called to these laws by a friend—which is significant of his historical equipment; and we may add, for his information, that they are contained (with a translation) in Liebermann's *Gesetze der Angelsachsen* (1899). The laws, he says, are addressed to the King's Officers of the City Gates, and concern the regulations to be observed at the Gates. He continues: "When the word *portus*, which seems to be used indifferently with *porta* throughout, is given its twelfth century meaning of city gate (see Du Cange) just as conversely we find gate used for port in Ramsgate, etc., the whole reads intelligibly and throws new light on the then system of a royal mint. The Institutes . . . hold the Officers of the Gates, *ipsi qui portus custodiunt* (in which the money was coined) responsible for its weight and quality. But the most important clause provides that there should be three moneyers in each of the principal gates, *in omni summo portu*, and one in each of the others," etc.

Now Du Cange, whom we have consulted in three editions, gives a solitary instance of *portus* used for *porta*, in a passage quoted by the Breton historian Lobineau from a chronicle written in 1394! But no number of instances of this misuse would make it credible that *portus* has the sense of *porta* here. It is quite inconceivable that "gate" can be meant in the phrase "*in quocunque portu monetetur in regno meo*" (Thorpe § vi.); and equally inconceivable that it should be used in the right sense here and in the wrong one in other passages quoted by Mr. Andrew. Mr. Andrew will find that Liebermann, the chief living authority on Anglo-Saxon law, translates *portus* in this document in what is indeed the only possible way. Mr. Andrew's whole treatment of this subject is an elaborate piece of special pleading—to call it by no harsher name; its nature is, however, sufficiently obvious to put scholars on their guard. Another ingenious theory is to be found under the Lincoln mint, where we are told (page 263) that the term *lagemen* (generally explained as "law-men") "survives to us in the King's proclamations to his '*liege*

subjects." We are given absolutely no authority for this etymology; the statement is made as if it were so obvious as to need no proof. We have mentioned only two instances, taken at random, out of this second part of Mr. Andrew's book; but they are quite sufficient to show that every single one of his statements must be carefully verified, and to justify a suspicion that possibly, on searching investigation, the whole theory may fall to the ground. Experience of historical research shows that usually, when a theory is found to explain everything so easily in so complicated a subject, some of the facts have suffered distortion. We wish it may not be so in this case.

"HENRY VIII." By F. DARWIN SWIFT (L. Wilding, Shrewsbury). Into this book of somewhat less than one hundred pages, Mr. Darwin Swift, who won, a few years ago, historical laurels by a remarkable and original work on *James the First of Aragon*, has compressed a great variety of well-arranged material relative to the important and as yet half-understood reign of Henry VIII. Nothing short of an exceptionally wide and conscientious course of reading could have enabled the author to put the pith of many a difficult problem of this reign into such terse yet pregnant sentences. The arrangement is admirable, and the arguments on one side or the other well and fairly marshalled. As a handbook for the study of this reign, which exercised a never-dying influence on Church and State, these pages should prove most useful to the higher forms of our schools. It will also be of genuine use to more advanced students, and prove convenient as a safe reference and guide to those who may not have the time to consult a variety of larger works. The section on the influence and aims of the earlier reformers, such as Erasmus and More, is remarkably well done, and the truth is put forth unflinchingly as to the monastic houses and their suppression.

If any competent and conscientious historical student would decide to devote himself to telling the story of the reign of Henry VIII. after the same self-sacrificing and painstaking fashion that characterised the late Dr. Gardiner's treatment of the early Stuart and Commonwealth times, he would confer the greatest possible boon on all who are genuinely interested in that great turning-point in England's career. Far wiser and more competent men than the writer of this notice recognise in Mr. Darwin Swift an able exponent of the newer methods of the Oxford historical school. This primer, valuable in itself, points to far more substantial work that seems to be within the writer's grasp and powers.

J. CHARLES COX.

"WREKIN SKETCHES." By EMMA BOORE. (Cheap edition.) (Elliot Stock.) —We are glad to welcome a second and cheaper edition of "Wrekin Sketches," which we welcomed when it first appeared.

## Index.

	PAGE		PAGE
Allen, J. Romilly, on Notes on the Ornament of the Dolton Font	<u>250</u>	Daggers of Bone ... ..	<u>33</u>
Andernach, Crane at ... ..	<u>47</u>	Dahomey, Drum from ... ..	<u>31</u>
Arcading in Stone Church ... ..	<u>24</u>	Dartmoor, Prehistoric ... ..	<u>87</u>
Arms of Thatcher ... ..	<u>156</u>	Decorative Embroidery of 17th Century ... ..	<u>145</u>
Ashantee, Drum from ... ..	<u>32</u>	Ditchling, Chest at ... ..	<u>131</u>
Austell's, St., Font at ... ..	<u>100</u>	Dolton, the Font at ... ..	<u>243</u>
Axe Heads, Carib ... ..	<u>176</u>	Door in Mullion Church ... ..	<u>71</u>
		Drum from Ashantee ... ..	<u>32</u>
Bell, Celtic, from Castle Island ...	<u>71</u>	Drum from Dahomey ... ..	<u>31</u>
Blackslade Down, Pottery from ...	<u>93</u>	Drums from Tibet ... ..	<u>20</u>
Bodmin, Font at ... ..	<u>99</u>		
Bones, Human, made into Instru- ments ... ..	<u>28</u>	Early Christian Monuments at Kirk Maughold ... ..	<u>182</u>
Book-keeper, Penmanship of a ...	<u>35</u>	Early Renaissance Architecture in England (review) ... ..	<u>57</u>
Breck, St., Font at ... ..	<u>101</u>	Elder Faiths of Ireland (review) ...	<u>137</u>
Broyle, Forest of ... ..	<u>73</u> , <u>156</u>	EWENNY PRIORY (review) ... ..	<u>204</u>
Broyle Place ... ..	<u>158</u>	Eyam Hall ... ..	<u>59</u>
Burnard, R., on Prehistoric Dart- moor ... ..	<u>87</u>		
Burnard R., on Sir John Chandos	198	Farthing, Queen Anne's ... ..	<u>104</u>
		Fibulæ, Late Celtic, in Guildhall Museum ... ..	<u>48</u>
Canada, Candlestick from ... ..	<u>118</u>	Fonts, Cornish ... ..	<u>96</u>
Candlestick from Canada ... ..	<u>118</u>	Font at Dolton ... ..	<u>243</u>
Cardiff Records (review) ... ..	<u>63</u>	Forest of Broyle ... ..	<u>73</u> , <u>156</u>
Cardynham, Cross at ... ..	<u>50</u>	Fryer, A. C., on Cornish Fonts ...	<u>96</u>
Carib Stone Implements ... ..	<u>169</u>		
Castle Island, Celtic Bell from ...	<u>71</u>	Gaythorpe, <u>H.</u> , on Norman Tym- panum at Pennington ... ..	<u>200</u>
Celtic Bell from Castle Island ...	<u>71</u>	Grimspound ... ..	<u>88</u>
Celtic Fibulæ in Guildhall Museum	<u>48</u>		
Chandos, Sir John ... ..	<u>198</u>	Hayling Island, the Churches of ...	<u>257</u>
Chest in Ditchling Church ... ..	<u>131</u>	Head, R. E., on Decorative Em- broidery ... ..	<u>145</u>
Churches of Hayling Island ... ..	<u>257</u>	Head, R. E., on the Sampler ... ..	<u>11</u>
Churches of Shropshire (review)...	<u>61</u>	Head, R. E., on Scratchbacks ...	<u>124</u>
Clinch, G., on Swanscombe and Stone ... ..	<u>21</u>	Hall at Eyam ... ..	<u>59</u>
Clynnog Fawr, Mazer Bowl from...	<u>54</u>	Hall at Highlow ... ..	<u>58</u>
Cornish Fonts ... ..	<u>96</u>	Highlow Hall ... ..	<u>58</u>
Cornwall, Norman Tympana in ...	<u>113</u>	Hill, G. F., on Queen Anne's Far- thing ... ..	<u>104</u>
Cottage at Stevenon ... ..	<u>60</u>	History of Co. Dublin (review) ...	<u>209</u>
Crane at Andernach ... ..	<u>47</u>	History of Parish of Bampton (review) ... ..	<u>209</u>
Cromlechs of Anglesey (review) ...	<u>207</u>		
Cross at Cardynham ... ..	<u>50</u>		
Cross, Celtic, at Launceston ... ..	<u>194</u>		
Cury, Norman Tympanum at ... ..	<u>114</u>		

	PAGE		PAGE
History of Parish of Hailsham (review) ... ..	66	Mazerolles, Monument of Sir John Chandos at ... ..	199
Hull Museum ... ..	212	Mentone, Prehistoric Man at ...	215
Human Bone Instruments ... ..	28	Merryn's, St., Font at ... ..	102
Hut-circles on Dartmoor ... ..	87	Minehead, Mazer Bowl from ...	53
Implements, Carib ... ..	169	Mullion Church, Door in ... ..	71
Initial, Ornamental <u>38</u> , <u>39</u> , <u>77</u> , <u>80</u>		Museum at Hull ... ..	212
Inscribed Norman Tympanum at Pennington ... ..	200	Mylor, Norman Tympanum at ...	115
Inscribed Stone from Kirk Maugh- hold ... ..	125	New Guinea, Bone Daggers from ...	33
Inscription at King's Brompton ...	55	Norfolk, Norman Fonts in ... ..	119
Inscriptions at Kirk Maughold <u>190</u> , <u>191</u>		Norman Fonts in Norfolk ... ..	119
Ironwork in Sussex ... ..	142	Norman Tympana in Cornwall ...	113
Kermode, P. M. C., on Early Christian Monuments at Kirk Maughold ... ..	182	Notes on the Ornament of the Dolton Font ... ..	250
Kermode, P. M. C., on Inscribed Stone from Kirk Maughold ...	125	Numismatic History of Reign of Henry I. (review) ... ..	132
King's Brompton, Inscribed Tablet at ... ..	55	Ogam Inscription at Kirk Maugh- hold ... ..	190
Kirk Maughold, Early Christian Monuments at ... ..	182	Old Ludgings of Glasgow (review)	66
Kirk Maughold, Inscribed Stone from ... ..	125	Orkney, Lamp from ... ..	130
Lamp, Iron, from Orkney ... ..	130	Palæolithic Implement from Swans- combe ... ..	22
Lamp, Romano-British, from Rougham ... ..	127	Paper, Water-marks of ... ..	81
Langdon, A. G., on Cardynham Cross ... ..	50	Penmanship of a Book-keeper ...	35
Langdon, A. G., on Inscribed Tablet at King's Brompton ...	55	Pennington, Inscribed Norman Tympanum at ... ..	200
Langdon, A. G., on Norman Tym- pana in Cornwall ... ..	113	Popular History of Ancient Britons (review) ... ..	208
Langdon, A. G., on the Font at Dolton ... ..	243	Pottery from Blackslade Down ...	91
Larkby, J. Russell, on The Churches of Hayling Island ...	257	Pottery from Legis Tor ... ..	94
Launceston, Font at ... ..	98	Pottery from Smallacombe Rocks ...	91
Launceston, Modern Celtic Cross at ... ..	194	Prehistoric Man at Mentone ...	215
Legge, W. <u>H.</u> , on Forest of Broyle ... ..	71, 156	Queen Anne's Farthing ... ..	104
Legge, W. <u>H.</u> , on Wilmington ...	1	Quick, R., on Human Bone In- struments ... ..	28
Legis Tor, Pottery from ... ..	94	Rame, Norman Tympanum at ...	116
Lewis Exhibition of Sussex Iron- work ... ..	142	Ramsey, Sigurd-stone at ... ..	192
Long-Man at Wilmington ... ..	2	Romano-British Lamp from Rougham ... ..	127
Mazer Bowl from Clynnog Fawr ...	54	Roman Pottery from West Tarring ...	74
Mazer Bowl from Minehead ... ..	53	Roman Villa at Brisington (review)	56
		Rougham, Romano-British Lamp from ... ..	127
		Runic Inscription at Kirk Maugh- hold ... ..	190
		Runic Inscription at Pennington ...	200
		Rutton, W. L., on Penmanship of a Book-keeper ... ..	35

# List of Illustrations.

285

	PAGE
S. Gilbert of Sempringham	
(review) ... ..	65
Sampler, The ... ..	11
Saxon Tower at Sompting ...	197
Saxon Window in Swanscombe	
Church ... ..	26
Scorhill Stone Circle ... ..	72
Scottish Cathedrals and Abbeys	
(review) ... ..	115
Scratchbacks ... ..	124
Sepulchral Cross-slabs (review) ...	210
Sherborne, Font at ... ..	123
Signature of Archbishop Warham	85
Sigurd on Stone at Ramsey ...	192
Skull, Human, used as Drum ...	29
Smallcombe Rocks, Pottery from	91
Sompting, Saxon Tower at ...	197
Steventon, Cottage at ... ..	60
Stone Church ... ..	21
Stone Circle at Scorhill ... ..	72
Stonehenge ... ..	138
Sussex Ironwork ... ..	142
Swanscombe and Stone ... ..	21
Tarring, West, Roman Pottery	
from ... ..	74
Thatcher Arms ... ..	156
Tibet, Drums from ... ..	29

	PAGE
Toftrees, Font at ... ..	119
Tower, Saxon, at Sompting ...	197
"The Pie" (review) ... ..	68
Two Norfolk Villages (review) ...	134
Tympana, Norman, in Cornwall ...	111
Village Church in Olden Time	
(review) ... ..	67
Warham, Archbishop, Signature of	85
Washaway, Font at... ..	97
Water-marks ... ..	83
Watson, A., on Crane at Ander-	
nach ... ..	47
Williams, L. E., on Chest at	
Ditchling ... ..	131
Wilmington Church ... ..	7
Wilmington "Long Man" ... ..	2
Wilmington Priory ... ..	1
Wilmington Yew ... ..	9
Window, Saxon, in Swanscombe	
Church ... ..	26
Wintenberg, W. J., on Candlestick	
from Canada ... ..	118
Wright, A. G., on Late Celtic	
Fibulae ... ..	48
Yew at Wilmington... ..	9

# List of Illustrations.

	PAGE
Wilmington Priory in the 18th	
century—The Wilmington Giant	
—Wilmington Priory and Church	
—Wilmington Church, N.E.	
corner—The Wilmington Yew	1-10
Sampler dated 1661—Portion of	
border of Italian Towel—Section	
of Sampler dated 1661—Sampler	
dated 1694—Undated Sampler	
(late seventeenth century)—Sam-	
pler of lace and drawn work,	
dated 1728 ... ..	11-20
Palaeolithic implement, Swans-	
combe, Kent—Pointed end of a	
Palaeolithic weapon, Swans-	
combe, Kent—Stone Church,	

	PAGE
near Dartford. View from the	
South—Arcading in Chancel,	
Stone Church — Swanscombe	
Church, Kent. View from the	
West — Double-splayed Saxon	
Window, Swanscombe Church	21-27
Skull Cup and thigh-bone Trump-	
pets from Tibet—Tibetan Skull	
Drum. Brass Drum—Tibetan	
Wood Drum—Dahomey War	
Drum, with Skulls, etc. —	
Ashantee War Drum, decorated	
with human lower jaws—Bone	
Daggers from New Guinea...	28-34
Facsimiles [6] ... ..	35-46
The Old Crane at Andernach—Late	

	PAGE		PAGE
Celtic Fibulae in the Guildhall Museum (2)—Inscribed Stone at Cardynham—Cross at Cardynham—Silver-gilt Band of Mazer Bowl from Minehead, Somerset—Inscription on Band of Mazer Bowl from Minehead—Mazer Bowl at Clynog Fawr—Inscribed Tablet at King's Brompton Farm, Somerset ...	47-55	—Scratchbacks (2) — Incribed Cross-Slab at Kirk Maughold—Romano-British Iron Lamp from Rougham—Iron Crucie from Orkney—Old Church Chest at Ditchling, Sussex ...	118-131
Gateway of Old Hall at Highlow, Derbyshire—Terrace Steps of Old Hall at Eyam, Derbyshire—Old Cottage at Steventon, Berks.	56-60	Panel in relief-embroidery, or stump-work—Panel in partly raised embroidery—Panel in tent-stitch and relief-embroidery—Bead-work Basket, Charles II. period—Casket covered with bead-embroidered satin—Purse of knitted beads, dated 1634	145-155
Relief ornaments round a small urn, disintegrated in 1845 on the borders of West Tarring (2)—Large initial from a roll of the Bailiwick of South Malling, for the year 1485-6 — Initial of Forester's accounts ("computus"), 1485—Early water-marks of paper used in Parker's Accounts, etc. — Facsimile of Archbishop Warham's signature to warrant ...	73-86	The Thatcher Arms—Broyle Place in 1780—Panelling over fire-place at Broyle Place—Carved Stone from Broyle Place—The Forest of Broyle ...	156-168
Hut-Circle No. III., Grimspond—Circle No. III., Elevation of Entrance—Hut-Circle No. XX., Grimspond — Sherd found in Hut-Circle at Smallacombe Rocks—Sherd found in Hut-Circle at Blackslade Down—Pottery found at Legis Tor ...	87-95	Carib "Banner Stone"—Carib Stone "Turtle" Mortar from St. Vincent—Carib Stone Mortar showing concave surface—Carib Stone in the form of a ploughshare—Carib Stone Celts of a lozenge shape — Carib Stone Hatchets — Carib Ornamental Stone-winged type of Hatchets—Carib winged type of Stone Hatchet—Carib Perforated Stone Implement—Carib Stone Cut-lass, etc., from St. Vincent—Carib Shell Celts from Barbadoes ...	169-181
Font in Washaway Church, Cornwall — Font in St. Stephen's Church, Launceston, Cornwall—Font in St. Petrock's Church, Bodmin, Cornwall—Font in St. Austell's Church, Cornwall—Font in St. Breock's Church, Cornwall—Font in St. Merryn's Church, Cornwall ...	96-103	Inscribed Stone, Maughold, Isle of Man—Inscribed Crosses from Maughold—Alpha and Omega Stone, Maughold—Inscription in Anglian runes, Maughold — Runic and Ogam Inscriptions, Kirk Maughold—Runic Inscription from Corna, Maughold—Sigurd-piece found at Ramsey, Isle of Man ...	182-193
The Queen Anne's Farthings (8)	104-112	Modern Celtic Cross at St. Thomas', Launceston (2) — Modern Celtic Cross at St. Stephen's, Launceston — Saxon Tower of Sompoting Church, Sussex. Views from South-East and North-East (2)—Monument of Sir John Chandos, at Mazerolles—Sculptured and Inscribed Tympanum at Lopper-	
Sculptured Norman Tympanum at Cury — Sculptured Norman Tympanum at Mylor, No. 1—Sculptured Norman Tympanum at Mylor, No. 2—Sculptured Norman Tympanum at Rame	113-117		
Wooden Folding Candlestick used in Canada—Norman Font at Toftrees, Norfolk (3)—Norman Font at Shernborne, Norfolk (2)			

	PAGE
garth—Runic Inscription round Tympanum at Loppergarth	194-201
Initial of Forester's Account ("Computus")	1485 (3) —
Middleham in 1783—Old Oak in More Park—The Glydebourne Harriers	217-231
Shekel of year 1. Half-Shekel of year 1. Half-Shekel of year 4. Shekel of year 5—Shekel of Simon Bar Cochba—Becker's forgery of the shekel—False shekel with censer—Waser's imaginary half-shekel—Waser's imaginary one-third-shekel—Waser's imaginary quarter-shekel—False censer-piece from Villalpandus—Shekel of the second year, from Postellus—False shekel; after S. Lyon	232-241
Outline sketch of Font at Dolton—Sectional plan of Font at Dolton, showing old and new work—North face of lower block of Font at Dolton—South face of lower block of Font at Dolton—East face of lower block of Font at Dolton—West face of lower block of Font at Dolton—North face of upper block of Font at Dolton—South face of upper block of Font at Dolton—East face of upper block of Font at Dolton—West face of upper block of Font at Dolton—Capital of Column at Quedlinburg (2)	243-256

	PAGE
Piscina, south wall of Chancel, South Hayling—Base, Tower, South Hayling (2)—Base, Nave, South Hayling (2)—East Respond, South Hayling—Capital, Nave, South Hayling (2)—West face of Font, South Hayling—North, south and east faces of Font, South Hayling—Norman Font, South Hayling—West respond of north aisle, South Hayling—Consecration Cross, South Hayling—East light of Lady Chapel, South Hayling—Corbel, Lady Chapel, South Hayling—Base, Nave, South Hayling—Detail of base, Lady Chapel, South Hayling—Base in Nave, South Hayling—Porch, South Hayling—Piscina, North Hayling Church—Capital, Nave, North Hayling (2)—Base, Nave, North Hayling—Detail, east wall of Chapel, North Hayling—Consecration Cross, North Hayling—Font, North Hayling—East end, North Hayling	257-271
Anglian stones in Lancaster Church (2)—Interlaced stone in Lancaster Church—Fish-shaped Fibula found in bed of the Wall Brook, near London Wall (3)—Fish-shaped Fibula found in Romano-British Village, Rotherly, Wilts.—Fibula of Fish-form in Colchester Museum	272-275









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